The Economic Front Series

ENSER

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INTRODUCTION

1. THE LIFE OF EDMUND SPENSER

Date and Place of Spenser's birth (1552)

Some details of Spenser's life may be gathered from official documents and even from the writings of his contemporaries, but some of the important facts are found in his own poetical works. An idea of the year of his birth may be had from some of the lines in Sonnet LX in his '*Amoretti*', written definitely in 1593. Referring to his year of courtship, he writes :

So since the winged God his planet cleare,
Began in me to move, one yeare is spent :
The which doth longer unto me appeare,
Then all those fourty which my life outwent.

--ll. 5-8

From these lines, it may be inferred that he was born about 1552, forty years before this year of his courtship. Then, in '*Prothalamion*' he writes :

At length they all to mery LONDON came,
To mery London, my most kyndly Nurse,
That to me gave this Lifes first native sourse :
Though from another place I take my name,
An house of auncient fame.

--ll. 127-131

Ancestry

From these lines we understand that Spenser was born in London, and that his parents had migrated to London from some other place. It has now been ascertained that the 'house of auncient fame' to which Spenser's parents belonged was that of the Spensers of Althorpe in Northampton. He makes an allusion to this connection in his pastoral poem '*Colin Clout's Come Home Again*', where, singing in praise of the three daughters of Sir John Spencer, he writes :

Ne lesse praisworthie are the sisters three,
The honor of the noble familie :
Of which I meanest boast my selfe to be,
And most that unto them I am so nie.

—'Colin Clout's Come Home Again'
--ll. 536-39

Parents

His mother, as he tells us, was Elizabeth ; and his father, John Spenser, of the family of Spensers of the Pendleton district of north-east Lancashire. John Spenser settled in London, and became a free journeyman of the Merchant Taylors Company. He dwelt in East Smithfield, near the historic Tower of London ; and here were born his three children:

Edmnnd, John, and Elizabeth. The eldest became the poet whom the world adores till to-day.

At the Merchant Taylors' School.

The poet's father must have been in low circumstances, for his two sons were sent to the Merchant Taylors' school as poor scholars ; besides, the father received financial assistance for their maintenance from the charitable fund of Robert Nowell of Lancashire. The headmaster of this newly-founded school, Mr. Mulcaster, was a person of scholarly tastes and of broad outlook. He was a man of liberal ideas, and conceived of education as a means to train not only the mind or the body alone but the whole personality of man. To this early training Spenser must have owed something of the ideal of the perfect Knight that he later on developed and expressed in his great epic, '*The Faerie Queene*'. It was here in this school that Spenser received grounding in the Hebrew, Greek, and Latin languages, and developed a taste for music, both vocal and instrumental. For training boys in good manners and proper behaviour, the headmaster made his boys act on the stage and perform plays. Many of such plays were performed by his boys before the royal court. Spenser, as one of these boys, might have had opportunities of having glimpses of the splendour of the royal court and of the grace and the refinement of the courtiers.

At Cambridge. (1569-76) The three powerful influences.

On May 20, 1569, as the records show, Edmund Spenser proceeded to Pembroke Hall, Cambridge, where he stayed as a sizar till 1576. At Cambridge, he came under three important influences, all of which contributed in a large measure to the formation of his ideas. The first of these was his friendship with Gabriel Harvey, a Fellow of Pembroke Hall, and a remarkable figure at the University. Harvey has been represented by his critics as a 'pedantic scholar', an 'intellectual bully', a 'quarrelsome person,' and a critic of others with his own taste 'vitiated by all the affectations of the decadent Italian humanism.' But such a representation is merely a one-sided representation of the man, who was at the same time an eminent scholar, widely read in several branches of learning of his day.

I. That of Gabriel Harvey.

Harvey was an avowed Humanist in his literary theory and practice. He made an attempt to impose the rules of classical prosody upon the writing of English Verse. He ridiculed 'the rude and beggarly habit of rhyming'. He tried to influence his young pupil with these theories, but without making any effect. In these matters there was a very wide breach between the two. He had many faults to point out in the '*Shepheardes Calender*', and at one stage dissuaded Spenser from the writing of "*The Faerie Queene*', by describing its mixture of classic myth with barbaric English legend as 'Hobgoblin runne away with the garland from Apollo'. This was Harvey's first judgment, when he had only seen the beginning of it. But when, some few years later, the first three books of the great epic were published, he introduced them to the public in a fine laudatory poem. In spite of his literary view, Harvey was always one of Spenser's most sincere friends, and took true pride in his pupil's intellectual gifts which he did his best to see bear fruit.

II. That of the religious atmosphere of the University.

The second important influence that bore upon Spenser's mind was that of the religious atmosphere prevailing in the University. The Protestants at Cambridge, while Spenser remained a scholar here, became divided into two factions, one of which was led by Whitgift, master of Trinity, later archbishop of Canterbury, and the other led by Carturight, Lady Margaret, professor of Divinity. The first group stood for strict discipline in the matter of church ritual, whereas the second group was opposed to any prescribed ritual. Pembroke hall held a middle position in this conflict between the conformists and the nonconformists. In matters of religion, it adhered to the Calvinistic tradition, which gained in strength with such persons as Ridley, Grindel, and Young, who were the masters of this hall one after the other in close succession, the last person being the master, when Spenser matriculated. These masters had an attitude of toleration towards the nonconformists, and Spenser also shared in the general spirit of his college. There are occasional allusions in '*The Sheppeardes Calender*' which show that Spenser viewed with disfavour the continuation of the Roman system in the practices of the church.

III. That of the Platonic studies popularised in the University of Cambridge.

The last of these powerful influences was that of the revival of enthusiasm in Platonic studies, which made their mark in the interpretation of the Scriptures. Serious scholars studied the dialogues of Plato in the original Greek. Spenser found in them the fountain-source of a new inspiration, admirably suited to his intellectual temperament and his poetic genius. His own thought found a basis in the philosophy of Plato, and his poetic genius an instrument of investing abstract ideas in myths and symbols of a character easy to grasp and comprehend.

Visit to Lancashire and the traces of Northern dialect in his poetry 1576.

In 1576 Spenser took the degree of M.A., and left Cambridge. He paid a visit to his kinsfolk in Lancashire. Traces of the Northern dialect, found in '*The Shepheardes Calender*' and in '*The Faerie Queene*' are supposed to have had their origin in his stay here in 1576.

A love episode 1576.

It was here during this stay that he is said to have made the acquaintance of a certain lady whose identity he disguises under the name of Rosalind in '*The Shepheardes Calender*' and in '*Colin Clouts*' *Come Home Againe*'. Grosart in his '*Life of Spenser*' has identified her with a Rose Dinely ; others have described her to be a woman of lively spirits, who admired Spenser's intellectual gifts, but chose his rival to be her husband. Many have expressed their doubts about the sincerity of this attachment, and have described this love to be merely poetic fancy and the woman only to be a fictitious creation of his poetic mind. Be it as it may, it is quite likely that Spenser in his early youth might have passed through a phase of life when the blood warms and tingles touched with the point of Cupid's dart. Whatever mighty have been the depth of this love, it remained an essential element of his emotional temperament, and found idealised expression in his later '*Hymnes*' and '*The Faerie Queene*'. The glorified image of the woman haunts his imagination throughout his life, and many of the beautiful portraits drawn with an exquisite grace may have had their original in this Rosalind, real or imagined, of his early youth.

Spenser returned to London towards the end of 1577, or the beginning of 1578, and was introduced to Earl of Leicester. It is said that Leicester engaged him in his private service, and sent him frequently with private messages to his father-in-law, Sir Henry Sidney who was then acting as Governor-General of Ireland. The greater part of his time was now spent in travelling between London and Penshurst (in Ireland). His introduction to Earl of Leicester was a happy episode in his life. Leicester was the loved favourite of Elizabeth, who had the hope of marrying the Queen sooner or later.

In the service of Earl of Leicester 1577-79

To Gabriel Harvey, he owes his introduction to yet another person who wielded a much greater influence on his life than any other person. He was Sir Philip Sidney, whose intellectual brilliance, wide learning, uprightness of character, handsome figure, and graceful manners, besides his martial courage, made him an ideal courtier and an accomplished figure, adored by the ambitious youth of the time. He was a staunch Protestant and an avowed enemy of Roman Catholicism, of which Spain had become the invincible stronghold in those days. Spenser felt the influence of the political and religious ideals of Sidney, who urged upon the Queen to destroy the vicious power of Spain. Spenser shared many other ideals of his friend and patron. Both were influenced by Platonic mysticism and the ideals of mediaeval chivalry set forth in the romances of bygone days. Similar ideals inspired the '*Arcadia*' of Sir Philip Sidney and "*The Faerie Queene*" of Spenser. In matters of literary form, there was certainly a marked divergence between the views of the two; for Sidney's mind was more deeply imbued with classical culture than that of Spenser, who made bolder experiments with the language and metre in disregard of the old time-honoured rules and established fashions. But in their judgments upon the essentials of art, they were at one with each other. Sidney gave all encouragement to Spenser in his bold execution of '*The Faerie Queene*', although in matter of versification, he held views different from those of his friend.

Friendship with Sir Philip Sidney.

Spenser always regarded Sidney with love and respect. He characterized him as a 'brave knight'. But in his attitude, there was nothing of the servile scholar and poet, flattering a patron and benefactor. Spenser's love for Sidney was genuine. He found in him the model for an ideal hero, brave and valiant, kind and generous, and accomplished in all the virtues of head, heart and good manners, that a man feared, honoured and loved. Sidney gave him the model for the picture of the courtier in '*Mother Hubberds Tale*', and for the portrait of Sir Calidore in '*The Faerie Queene*' 'Spenser bewails his death in his pastoral elegy, '*Astrophell*,' making the whole country mourn with him the loss of so noble and so great a soul. He makes Colin (who represents himself) say :

> COLIN, PHILLISIDES is dead. O harmfull death,
> O deadly harme. Unhappie ALBION
> When shalt thou see emong thy shepheards all,
> Any so sage, so perfect ? Whom uneath
> Envie could touch for vertuous life and skill ;
> Curteous valiant and liberall.

' A PASTORALL AEGLOGUE '
upon the death of Sir Philip Sidney Knight, —ll. 49-54.

The publication of 'The Shepheardes calender' (1579)

In 1579, when Spenser published his first poem that established him as a great poet, he dedicated his work to Sir Philip Sidney. This poetical composition was '*The Shepheardes Calender*'. The poem has been described as a 'Veiled autobiography,' and is of interest as such a work, and also as a work of art. It reflects the spirit of youthfulness which characterised his age, eager for learning, culture and the quest of strange lands. The poem is replete with personal reminiscences of things and persons. His allegory, as De Selincourt suggests, veils his "personal emotions, his religious and political beliefs, his hopes and fears for art,"[1] and his characters "represent under a disguise, sometimes dark, sometimes transparent, himself and his friends.[2]" He is himself represented by Colin Clout ; his friend and teacher, Gabriel Harvey, by Hobbinol ; the woman he loved during his visit to Lancashire by Rosalind, and other personalities by other characters.

Spenser in London (1579-80)

The success of '*The Shepheardes Calender*' filled Spenser's heart with ardent hopes of a great fortune that he seemed to see coming before him. But all his hopes were soon blasted, for he indiscreetly took a prominent part in a political controversy that had divided the court of Queen Elizabeth into factions on the issue of her marriage with the Duke of Alencon, whom people regarded with disfavour, as they feared that an alliance with him would bring about the restoration of Roman Catholicism. Spenser took the opportunity and wrote a scathing satire, attacking this alliance in bitter terms. This satire was entitled '*Prosopopoia : or Mother Hubberds Tale*'. Spenser aims his blows at the courtiers supporting a foreign marriage, esp. at Burghley who was the most powerful supporter of this alliance, and the Queen herself whom he sought to warn against the impending national danger. For this daring attack, Spenser was banished from the court. Spenser's letter to Harvey written in April 1580 has a depressing tone, resulting from his sense of disappointment.

'Mother Hubberd's Tale'

Spenser in Ireland with Lord Grey (1580)

This misfortune was only a blessing in disguise ; for in August the same year, he was appointed private secretary by Lord Grey, the newly-appointed Lord Deputy of Ireland. Lord Grey was the man, whose life and character, next to that of Sir Philip Sidney, had the strongest impression upon his imagination. He was a staunch militant Protestant, who thought of uprooting all the troubles in Ireland by destroying root and branch the Catholics, whom the Pope of Rome and other foreign Catholic powers lent their support. As soon as he landed in Ireland, he marched against the rebels, putting to sword all that came across his way. Referring to his terrible onslaught, E. de Selincourt says that "Through the length and breadth of Ireland he passed like a scourge, hanging and mutilating the rebels, burning the crops, reducing the wretched inhabitants to surrender by the terror of famine and the sword. His record after two years' campaign in Ireland was '1,485 chief men and gentlemen slain, not accounting those of the meaner sort, nor yet executions by law, which were innumerable."[3] In the extirpation

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1. E. de Selincourt, 'Inroduction to the Poetical works cf Edmund Spenser,' O.U.P., page XV.
2. Ibid, page XV.
3. E. de Selincourt, 'Introduction to the Poetical works of Edmund Spenser, O.U.P., p. XXIV.

of his foes, he showed the religious fervour of a crusader. In his heart there was no pity for the evil-doer. Spenser as his personal secretary accompanied him in his military campaigns, and fully endorsed all that he did. He saw him at close quarters, and knew that behind an apparently ruthless exterior, he had a gentle and kindly heart, an uprightness of character, and a stern sense of justice. It is this man that has been glorified in '*The Faerie Queene*' as Sir Artegall.

Spenser's residence in Ireland after the recall of Lord Grey (I)

Lord Grey's excesses forced the British Government to recall him home. After his departure, Spenser still remained in Ireland as a civil servant, holding one after the other several sorts of assignments. Even in Grey's time he was appointed clerk of Decrees and Recognizances in the Irish Court of Chancery. In May 1583, he was nominated a commissioner of musters in the county of Kildare ; in 1589 he succeeded his friend Ludovick Bryskett as clerk of the Council of Munster which was entrusted with the task of assigning land to English settlers in Ireland, through whose influence the British Government intended to make the country civilized and prosperous. Sir Walter Raleigh was one of the new settlers who was granted some forty thousand acres of land. Spenser himself was granted the manor and castle of Kilcolman in the county of Cork, having attached to it 3,028 acres of land.

Spenser stayed for nine years in Ireland. Even though engaged in official duties, he found time for literary work, and by 1589 he succeeded in completing the first three books of '*The Faerie Queene*' which he had begun before leaving London.

Friendship with Sir Walter Raleigh

While yet in Ireland, Spenser received a visit from Sir Walter Raleigh in 1589. Walter Raleigh finding himself falling into the disfavour of the Queen, left England to look to his own estates in Ireland. He had won for himself great reputation as a warrior, an explorer, a colonist, and also as a writer and scholar. He was a man full of the ardent spirit of a youthful adventurer. He was among those who routed the Spanish Armada ; he made efforts to colonize Virginia, and he plundered the Spanish colonists on the high seas. Such a man was bound to fire the imagination of the young poet. They had no sooner met than each was filled with a deep admiration for the noble qualities of the other. Raleigh was struck by the remarkable poetic qualities of '*The Faerie Queene*,' and recognized the greatness of Spenser. He knew that the Court was the only place where one could raise his fortunes. Both of them left Ireland towards the end of 1589. Sir Walter Raleigh, once more in favour of the Queen, presented him to her. Early in the next year was published '*The Faerie Queene*' which the poet dedicated to Her Royal Majesty the Queen.

Back in London (1590-1)

The poem met with immense success, and the poet was acclaimed as unquestionably the greatest of the time. The lovers of art began to gather around him, recognizing him as a prince among poets. He gained several patronising friends even among the ladies of the court, to some of whom he dedicated his poems. Through the influence of such persons as Leices

ter Raleigh and Essex, he was granted a pension of fifty pounds a year. Having now come in closer contact with the court, he gained a deeper knowledge of the more vicious aspects of life prevailing there. His '*Complaints, containing sundrie small Poemes of the world's vanitie*', record his impressions of his life, and his discontentment with it. Spenser had big hopes when he returned from Ireland, and began to frequent the royal court. The small pension that he was granted was a very inadequate recognition of his genius. He came to realise that the bustling life of the court and the city could in no way be congenial to the uninterrupted growth of his poetic genius. He recalled the peaceful life of ten years that he had spent in Ireland in an uninterrupted pursuit of his poetic composition ; and now he earnestly longed for a return to that land of peace and quiet. In the spring of 1591, he returned at length to Ireland to resume the duties of his clerkship, to look to his own estate, and, above all, to pursue the bent of his own poetic mind. The reasons of his return are expressed in the following stanzas of '*The Faerie Queene.*' :

Discontentment and return to Ireland again. 1591

24

The time was once, in my first prime of years,
When pride of youth forth pricked my desire,
When I disdain'd among my equall peares
To follow sheepe, and shepheards base attire:
For further fortune then I would inquire :
Where I did sell my selfe for yearely hire,
And in the Princes gardin daily wrought :
There I beheld such vaineness as I never thought.

25

With sight whereof soone cloyd, and long deluded
With idle hopes, which then doe entertaine,
After I had ten yeares myselfe excluded
From native home, and spent my youth in vaine,
I gan my follies to my selfe to plaine,
And this sweet peace, whose lacke did then appeare.
Tho backe returning to my sheepe againe,
I from thenceforth have learn'd to love more deare
This lowly quiet life, which I inherite here.

—VI. IX. 24-25

After his return to Ireland, he set upon his poetic productions with full vigour. His first work, dated in his dedication of Raleigh, December 1591, was '*Colin Clouts Come Home Againe*'. In this work Spenser described in the guise of his pastoral allegory his first meeting with Raleigh in Ireland in 1590, his presentation to the Queen, his rising hopes and his final disappointment, and his return again to his former home in Ireland.

On June 11, 1594, after a year's courtship, he married Elizabeth Boyle of Kilcoran, a kinswoman to Sir Richard Boyle. The details of his courtship and marriage are recorded in his '*Amoretti*' and '*Epithalamion*'. Some of the sonnets in '*Amoretti*' have been described to have originated from Spenser's earlier love for Lady Carey, or for the woman whom the poet named as Rosalind, or for some other more elusive beauty. But,

Marriage 1594.

whatever might have been the secret source of the inspiration of some of these sonnets, Spenser meant all of them at this particular moment to be addressed to his prospective wife. In the '*Epithalamion*,' Spenser gives a detailed account of the ceremonies performed on the day of his wedding.

In London again 1595-97

Towards the end of 1595, Spenser returned again to London, to see the second instalment of '*The Faerie Queene*' published. Shortly afterwards, in September 1596, was published the collection of his '*Fowre Hymnes*'. The first two of these were the work of his earlier youth, and the last two were now added to satisfy the religious sentiments of the two pious ladies, the Lady Margaret, Countess of Cumberland, and the Lady Mary, Countess of Warwick. To the same year belongs the publication of his '*Prothalamion*', in which he sings of the marriage of the two daughters of the Earl of Worcester, the Lady Elizabeth and the Lady Katherine.

Back in Ireland (1597-99)

Spenser returned again to Ierland in 1597. In September 1598, he was made the Sheriff of Cork. He lived here a life of peace and happiness surrounded by his family of four children and his wife, and loved by his friends and admirers. He was pleased with the natural beauty of the country about Kilcolman, where he had his manorial dwelling.

Death (1599)

But things did not remain as he wished. Ireland rose in rebellion again. Insurrection spread widely over the country. Murder and destruction became rampant. Kilcolman was sacked and burnt by the Irish rebels. Spenser escaped with his family to Cork, whence he was sent to London with a message to be delivered to the home government. Soon after reaching London, he fell ill and died on January 16, 1599. His remains were laid in the Poets' Corner in Westminster Abbey, near those of Chaucer. Lord Essex bore the expenses of his funeral, which was attended by noblemen and poets.

II. SPENSER'S POETICAL WORKS AND THEIR CRITICAL ASSESSMENT

Early attempts at translation in verse. 1579

As a young student at the Merchant Taylors' School in London, Spenser made his first attempts at poetic composition. In 1569 Spenser published a slender volume of translations from Marot's version of one of the canzoni of Petrarch and from sonnets by Du Bellay. The volume was entitled "*A Theatre, wherein be represented as wel the miseries and calamities that follow the voluptuous worldlings as also the greate joys and pleasures which the faithfull do enjoy. An argument both profitable and delectable to all that sincerely love the word of God. Devised by S. John Vander Noodt.*" The lines are crude and rough and have many other faults resulting from the inexperience of his early age ; but in them one finds the promise of the smoothness and grace of his later poetry.

"The Sheppheardes Calender" 1579

The poem that established Spenser's reputation as a poet was '*The Shepheardes Calender*,' published in 1579. It was dedicated to Sir Philip Sidney, 'The Noble and Vertuous Gentleman, worthy of all titles both of learning and Chevalrie.' Sidney gave this poem high praise, though he

objected to the adoption of a rustic language for the embodiment of refined ideas, saying, "That same framing of his style to an olde rusticke language, I dare not allow : since neither Theocritus in Greeke, Virgill in Latin, nor Sanazara in Italian, did affect it."

To '*The Shepheardes Calender*' was appended a prefatory letter by a commentator signing himself E. K. taken commonly to be one of Spenser's fellow-collegians, Edward Kirke. In this preface, the commentator seeks to defend Spenser's diction and style against the charge of uncouthness and rusticity. Though he admits that old words stuffed in everywhere corrupt the style, yet used sparingly, they make the style seem grave. He states :

"But all as in most exquisite pictures they use to blaze and portraict not onely the daintie lineaments of beautye, but also rounde about it to shadow the rude thickets and craggy clifts, that by the baseness of such parts, more excellency may accrew to the principall ; for oftimes we fynde ourselves, I knowe not how, sigularly delighted with the shewe of such naturall rudeness, and take great pleasure in that disorderly order. Even so doe those rough and harsh terms enlumine and make more clearly to appeare the brightnesse of brave and glorious words. So oftentimes a dischorde in Musick maketh a comely concordaunce : So great delight took the worthy Poete Alceus to behold a blemish in the joynt of wel shaped body."

By making use of old and unwonted words, Spenser, in the view of this commentator, has done a great service to the English language. To use his own words, "he hath laboured to restore, as to theyr rightfull heritage such good and naturall English words, as have been long time out of use and almost cleane disherited."

Spenser includes within the general plan of his pastoral calendar a large number of themes, an analysis of which is given by E. K. in the General Argument of the poem :

"These XII Aeclogues everywhere answering to the seasons of the twelve monthes may be well devided into three formes or ranckes. For eyther they be Plaintive, as the first, the sixt, the eleventh, and the twelfth, or recreative, such as al those be, which conceive matter of love, or commendation of special personages, or moral : which for the most part be mixed with some styrical bitterness, namely the second of reverence dewe to old age, the fift of coloured deceipt, the seventh and ninth of dissolute shepheards and pastours, the tenth of contempt of Poetrie and pleasaunt wits. And to this division may everything herein be reasonably applyed : A few onely except, whose speciall purpose and meaning I am not privie to."

Before undertaking the writing of this poem Spenser had deeply steeped himself in the pastoral tradition of Theocritus, Boin, Vergil, Mantuan and Marot. In dealing with the theme of love, he took as his models the Greek and Latin idyllists who had dealt with the complaints of shepherds disappointed in their love. In the treatment of the subject of religion, Spenser draws his inspiration from the example of

Mantuan. In respect of art, however, Spenser is much more complex than his masters. The images that Mantuan uses to illustrate his religious ideas are of a simpler character, bearing only literal meanings ; but the images of Spenser have often symbolic depth. W. J. Courthope observes that "Mantuan contents himself with clothing theological allusions in classical imagery ; his mountains and plains are really mountains and plains ; Spenser, in his eclogue, extends his allegory to all the images suggested to him by Mantuan : his mountains become types of ecclesiastical pride and luxury, his plains, of the humility required by true religion"[1]. Theocritus insisted on truth to nature, and the simplicity of emotions, but his successors, one after the other, went on adding newer imaginative elements, making the style more and more artificial. Behind the apparent simplicity of Spenser's style, lies hidden the effort of a skilful artist, seeking to enrich the significance of each image by weighing it with symbolic meaning.

'*The Shepheardes Calender*' is a work of art of great historic interest. Though familiar with the contemporary literature, he went back to the native poetry of the past, as to a fountain-source of poetic inspiration. He took old words belonging to the dialects of the south, the north and the middle countries, and by using them in a metrical language, made them the vehicles of current ideas. In the matter of diction, his model was Chaucer, in whom he found 'the well of English undefiled.' He sought to restore to English poetry the vigour and the beauty that it had lost in his day. This he sought to do through his 'attempt at a diction not more elaborate, but purer, simpler, more English than the literary language current in his day.'[2]

'*The Shepheardes Calender*' is a new venture in metrical experiments as well. He put the native language to a severe test in harnessing it to the metrical lines of various lengths. Here again he goes back to the fountain of native poetry. "He tries his hand," observes Selincourt, "at forms suggested by the ballad, at the irregular four-stressed lines, at the regular line of five feet, all traditional in English poetry, and again finds the fullest and most natural expression in the metre of Chaucer."[3]

Ever since its publication, the poem has received unstinted praise of Spenser's admirers. Even today it is regarded as an excellent work of art, that gives to its young author the promise of what he was to become a few years later. Speaking of its manifold interest, Selincourt writes :

"In its exquisite and varied melody lies, doubtless, the greatest charm of '*The Shepheardes Calender*,' but it makes a further appeal to the lover of Spenser. For this strange pastoral country, with its ideal atmosphere

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1. W. J. Courthope, 'The Poetry of Spenser' in The Cambridge History of English Literature, Vol. III, p. 223.
2. E. de Selincourt, 'Introduction' to the Poetical Works of Edmund, Spenser, O.U.P., pp XVIII-XIX
3. Ibid.,. p XIX.

that gives to intimate personal allusion the remoteness of romance, with its unique blending of artifice and simplicity, of nature and convention, of deep moral earnestness and tender delicacy of feeling, is, in spite of all that it has borrowed, a world of Spenser's own. It lies along the high-road that leads him to Faery land."[1]

And Prof. Courthope, speaking of its great value as a work of art marking a stage in the growth and development of English poetry, observes :

"If, however, Spenser's practice in bucolic poetry be viewed mainly on the technical side, '*The Shepheardes Calender*' appears as a most important monument in the history of English poetry. Every reader must admire the skill displayed by the poet in providing a suitable form for the great variety of his matter. His selection of the '*Kalendrier des Bergers*,' as the foundation of his allegory, is an excellent piece of invention, and the judgment with which he distributes his materials over the various seasons, the consistency with which he preserves the characters of his shepherds, the propriety of the rural images employed for the ornament of discourse, all show the hand of a great poetical artist."[2]

The Faerie Queene 1590 & 1596

The first portion of '*The Faerie Queene*' consisting of the first three books was completed in 1589 and published in 1590 ; and the second portion, consisting of three more books, together with a part of the seventh, was published in 1596. As the merits of this great work of art will be dicussed in the subsequent sections of this *Introduction*, we will leave it here and proceed to the examination of other poetical works produced after *The Shepheardes Calender*.

'Complaints' (1591)

In 1591 was published his volume of '*Complaints, containing sundrie small poems of Worlds Vanitie*.' The poems actually published in this volume were : *The Ruines of Time, The Teares of the Muses, Virgils Gnat, Prosopopoia : or Mother Hubberds Tale, Ruines of Rome : by Bellay, Muiopotmos ; or the Fate of the Butterflie, Visions of the Worlds Vanitie, The Vissions of Bellay* and *The Visions of Petrarch*. Besides these there were some other works of Spenser's early age that were intended to be published, but being 'looselie scattered abroad' and being inaccessible to the printer, they could not be incorporated in the volume.

Of the poems in this volume *The Visions of Bellay* and *The Visions of Petrarch* belong to Spenser's undergraduate days. To the same period of his early days, belong the translation of Du Bellay's *Antiquitez de Rome*, in the Shakespearian sonnet form, and his original composition, the *Visions of the Worlds Vanitie*, inspired by the example of the Pleiade. The themes of these later verses are the vanity of the world, the degeneracy of the times, and the immortality which poetry grants to men and his actions. A bitter later was written his *Virgils Gnat*, dealing with the history of the heroes of the past.

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1. E. de Selincourt, 'Introduction' to the Poetical Works of Edmund Spenser, pp. XIX-XX.
2. W. J. Courthope, 'The Poetry of Spenser' in the Cambridge History of English Literature, vol III, p. 226.

The most important of the group is *Prosopopoia : or Mother Hubberds Tale*, written during Spenser's stay in London in 1579-80. This was a satirical poem in which Spenser had attacked the Queen's intended marriage with the Duke of Alençon. In it Spenser imitates the method of the mediaeval allegory. Its language is plain and admirably suited to its *Dramatis personae*. The vein of irony is definitely Chaucerian, as may be evident from the following lines portraying the character of a formal priest :

For read he could not evidence, nor will,
Ne tell a written word, ne write a letter,
Ne make one title worse, ne make one better :
Of such deep learning little had he neede,
Ne yet of Latine, ne of Greeke, that breede
Doubts mongst Divines, and difference of texts,
From whence arise diversitie of sects,
And hatefull heresies, of God abhor'd :
But this good sir did follow the plaine word,
Ne medled with their controversies vaine. —ll. 382-391

Like Chaucer, too, he shows a sense of broad humour and a gift of plain vivid narration. The poem as a whole reveals, in the words of Selincourt, "a combination of qualities which are not commonly attributed to him—a satiric power ranging from the slyest suggestion to savage irony, a shrewd and humorous knowledge of the world, and a certain primitive understanding of both animal and human nature."[1]

The Teares of the Muses and *The Ruines of Time* are of far less interest. In them the poet bewails the degeneracy of the times and the neglect of arts, especially poetry. The song sinks down as he bewails the death of his patron and friend, Sir Philip Sidney ; or it rises to the height of eloquence, when he sings of the power that the Muses have. Of them the poet says :

The seven fold yron gates of grislie Hell,
And horrid house of sad Proserpina,
They able are with power of mightie spell
To breake, and thence the soules to bring awaie
Out of dread darkenesse, to eternall day,
And them immortall make, which els would die
In foule forget fulnesse, and nameles lie.

So whilome raised they the puissant brood
Of golden girt Alemena, for great merite,
Out of the dust, to which the Oetaean wood
Had him consum'd, and spent his vitall spirite :
To highest heaven, where now he doth inherite
All happinesse in Hebes silver bowre,
Chosen to be her dearest Paromoure.

So raisde they eke faire Ledaes warlick twinnes,
And interchanged life unto themlent,
That when th' one dies, th' other then beginnes
To shew in Heaven his brightnes orient ;
And they, for pitie of the sad wayment,
Which Orpheus for Eurydice did make,
Her back againe to life sent for his sake.
—The Ruines of Time, ll. 372-92

1. E. de Selincourt, 'Introduction' to the Poetical Works of Edmund Spenser, O.U.P., p. XXXIII.

Muiopotmos ; or the Fate of the Butterflie was written in 1590. This poem is a delightful fantasy, written in the sheer spirit of joy. Some of the delineations are exquisitely graceful, as that of the butterfly, the description of whose colourful wings alone takes eighty-eight lines. Then the lines in which the poet expresses the joy of the butterfly in its full liberty seem to express the poet's own joy that he felt as he thought of his own free life. The poet, reflecting upon this sense of joy, asks :

What more felicitie can fall to creature,
Than to enjoy delight with libertie,
And to be Lord of all the workes of Nature,
To raine in th' aire from earth to highest skie,
To feed on flewres, and weeds of glorious feature,
To take what over thing doth please the eie ?

—Muiopotmost, ll. 209-214

and himself answers in reply to his question :

Who rests not pleased with such happines,
Well worthie he to taste of wretchedness,

—Ibid., ll. 215-16.

The poet's own sense of joy seems to have been the source of the inspiration of this delightful poem. Selincourt observes : "It is surely a mistake to read into this delicious *jeu d'esprit* a moral or satirical intention. For once Spenser was not sage nor serious, but simply a poet, spinning for sheer delight in his craft a web of verse as delicate as Arachne's."[1]

'Daphnaida' (1591)

In *Daphnaida*, published in 1591, Spenser celebrates the mourning of Sir Arthur Georges for his wife. He modelled this poem on the '*Bokeof the Duchesse*', in which Chaucer laments a similar death. In place of Chaucer's octosyllabics, Spenser uses five-foot lines of his own invention. Selincourt observes :

"All through the volume of complaints he had been experimenting in different combinations of the five-foot line : here, in *Daphnaida*, by transposing the fifth and sixth lines of the verse royal and thus avoiding the couplet ending, he invents a new stanza of singular sweetness and beauty"[2].

Renwick calls this poem 'a curious sophistication', 'a *contamination* of pastoral allegory and mediaeval symbolism—of Virgil and Chaucer', and a poem that 'stands with *Lycidas* among attempts to compensate with ingenuity of craftsmanship for the lack of genuine feeling'[3].

Colin Clouts Come Home Againe

Spenser's next poem, written in 1591 though published in 1595, was *Colin Clouts Come Home Againe*. The poem is an idealised autobiography, in which Spenser, touches upon Raleigh's visit to him at Kilcolman, his departure with Raleigh to English, his presentation to the Queen, and his impressions of the court. The form of the poem is pastoral and the language

1. E. de Selincourt, 'Introduction' to the Poetical Works of Edmund Spenser, O.U.P. p. XXXIV.
2. Ibid., p. XXXIV.
3. W. L. Renwick, Edmund Spenser, An Essay on Renaissance Poetry, p. 62.

extremely simple, but full of grace, and appropriate to the emotion expressed. Nowhere else does Spenser reveal his personality so lovingly as in this delightful piece of about a thousand lines. There is a touch of irony, not unmixed with some bitterness, when he speaks of the degeneracy of the royal court, which at one time had filled him with high hopes, but which he had to leave behind him for the peace of a quieter life in Ireland. Giving the reasons for action he says : (written 1591 published 1595)

For sooth to say, it is no sort of life,
For shepheard fit to lead in that same place,
Where each one seeks with malice and with strife,
To thrust downe other into foule disgrace,
Himself to raise : and he dothes onest rise
That best can handle his deceitfull wit,
In subtil shifts, and finest sleights devise,
Either by slaundring his well deemed name,
Through leasings lewd, and fained forgerie :
Or else by breeding him some blot of blame.
By creeping close into his secrecie ;
To which him needs a guilefull hollow hart,
Masked with faire dissembling curtesie,
A filed toung furnisht with tearmes of art,
No art of schoole, but Courtiers schoolery.

—Colin Clouts Come Home Againe,
ll. 688-702.

In 1591 was published Spenser's pastoral elegy upon the death of Sir Philip Sidney. Sidney is given the pastoral name of Astrophel, and his death is bewailed in this elegy by his sister and by the poet, along with other lovers of the Muse. The poem is the sincerest expression of the most intimate personal feelings of the poet who had always held his patron and friend in very high esteem and who, besides, had always cherished genuine feelings of love for the courtier, the knight and the poet. Spenser had deeply felt the loss of his friend, and the poem is inspired by the grief that he felt. The poem as an embodiment of intimate personal experience rings with a note of pathos, and the flowing rhythm of graceful lines, and the sweet melody of the delicately chosen words and exquisite phrases haunt the memory with the sense of some music that is sad and yet sweet. The note of pathos, that persists throughout the poem, changes to accents that ring the thrill of a quiet emotion as Spenser reflects on the immortality that, in his view, crowns his friend's existence. To the question whether his soul would also have died with his body, the poet answers : Astrophel (1591)

Ah no : it is not dead, ne can it die,
But lives for aie, in blisfull Paradise :
Where like a new-borne babe it soft doth lie,
In bed of lillies wrapt in tender wise,
And compast all about with roses sweet,
And daintie Violets from head to feet.

There thosant birds all of celestiall brood,
To him do sweetly caroll day and night :
And with straunge notes, of him well understood,
Lull him a sleep in Angelick delight ;
Whilest in sweet dreame to him presented bee
Immortall beauties, which no eye may see.

—Astrophel, ll. 67-78

Amoretti (1595)

The series of sonnets, entitled the *Amoretti*, in which Spenser celebrates his own courtship of Elizabeth Boyle of Kilcoran (Ireland), a kinswoman to Sir Richard Boyle, was published in 1595. The subject of these sonnets, ever since their publication, has become a subject of controversy. It has been doubted whether they have all been addressed to Lady Boyle alone. Like Shelley in a later age, it is suggested that Spenser too had several sisters of his soul, to whom he paid his devotions at one time or the other. Lady Carey, the 'Rosalind' of whom he speaks in *The Shepheardes Calender*, the 'Rosalindula' of the Court against whom Gabriel Harvey warned Spenser to remain on his guard, and possibly some others, might claim their shares in these sonnets. Nothing has yet been said with finality, but without doubt, the largest number of these, if not all of them, deal with Spenser's courtship of Lady Boyle, whom he married after a year's wooing.

Leaving aside this controversial issue, every one is agreed on the matter of their artistic merit. These sonnets, whoever might have been their subject, are inspired by a deep personal emotion that has been expressed in a language, exalted and exquisitely finished, full of occasional conceits and yet not without its usual grace in his hands, and extravagant and yet not without its melody of which Spenser had made himself the master.

Petrarch has usually been the master of those who have sought to express their intense emotion of love for Ladies whose love has usually been beyond their reach. Spenser also, in adopting the form of the sonnet, took Petrarch as his model ; but his inspiration was not limited to the example of Petrarch alone. He was thoroughly read in the great masters of Italian and French poetry, besides his predecessors in his own country ; and he had deeply steeped himself both in their thought and literary forms. Speaking of the influence of great masters on these sonnets of Spenser, Prof. W. L. Renwick rightly observes :

"Not one man was his master, for though Petrarch was the head fountain, yet the actual stuff of the *Amoretti* and of the amatory eclogues may come from Ariosto, from Tasso, Sannazaro, Tebaldeo, Bembo, from Anthologies such as those collections of *Rime* published by Giolito of Venice, from Marot, Ronsard, Desportes, a score of others, or may have been used precisely because all of them had used it. Spenser assimilated his reading thoroughly. Thought, situation, ornament, the point of cleverness that attracted men to Petrarch and often ruined their taste, might be borrowed, but rarely all three together."[1]

Spenser showed himself the master of all these three.

The sonnets are written in the Elizabethan tradition, which makes every mistress extolled beyond all measure of probability. Here is Spenser speaking of his own mistress :

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1. W. L. Renwick, Edmund Spenser, An Essay on Renaissance Poetry (Edward Arnold Ltd., London, 1957), p. 128.

Comming to kisse her lyps, (such grace I found)
Me seemd I smelt a gardin of sweet flowres :
That dainty odours from them threw around
For damzels fit to decke their lovers bowres.
Her lips did smell lyke unto Gilly flowers,
Her ruddy cheeks lyke unto Roses red :
Her snowy browes lyke budded Bellamoures,
Her lovely eyes lyke Pincks but newly spred.
Her goodly bosome lyke a Strawberry b'd.
Her neck lyke to a bounch of Cullambynes :
Her brest lyke lillyes, ere theyr leaves be shed,
Her nipples like yong blossomd Jessemynes.
Such fragrant flowres doe give most odorous smell,
But her sweet odour did them all excell.

Amoretti, Sonnet. LXIII

The same extravagant praise continues throughout the whole series of these sonnets. There was nothing extraordinary about such praise, for the whole age indulged in such an excessive glorification of young mistresses.

Epithalamion (1595)

The consummation of this courtship, which resulted in Spenser's marriage with Elizabeth Boyle on June 11, 1594, is celebrated in the *Epithalamion*, which is regarded as one of Spenser's highest poetic achievements. It is one of the most magnificent lyrics dealing with the triumph of love. In it are blended in a curious harmony the ardent passion of a warm love with a deep religious sentiment, and the ecstatic joy of the realization of a long-sought love with a heart-felt reverence. E. de Selincourt describes this poem as 'the most magnificent lyric ever penned of love triumphant.' He speaks highly of its style, music, and the curious arrangement of its metrical lines. "The style ranges," he observes, "from utter simplicity to highly wrought and richly coloured imagery, and draws alike upon the resources of mediaeval superstition and classic myth. And Spenser's unfailing power over music is here unsurpassed. His intricate stanza form was suggested by the canzoni of Petrarch, but it is all his own. The linked melody of the rhymes, the varying rhythms, the relief of the occasional short line, and the lingering refrain of the final Alexandrine unite in a metrical design sustained throughout with marvellous beauty. This song is Spenser's highest poetic achievement."[1]

For the sheer delight of the music of words, and the liquid flow of rhythmical lines, the following stanza of Spenser may hold a supreme place among the finest lyrics in English :

Loe where she comes along with portly pace
Lyke Phoebe from her chamber of the East,
Arysing forth to run her mighty race,
Cladall in white, that seemes a virgin best.
So well it her beseemes that ye would weene
Some angell she had been.

1. E. de Selincourt, Introduction to the Poetical Works of Edmund Spenser, O.U.P. p. XXXVI.

Her long loose yellow locks lyke golden wyre,
Sprinkled with perle, and perling flowres a tweene,
Doe lyke a golden mantle her attyre,
And being crowned with a girland greene,
Seem lyke some mayden Queene.
Her modest eyes abashed to behold,
So many gazers, as on her do stare,
Upon the lowly ground affixed are.
Ne dare lift up her countenance too bold,
But blush to heare her prayses sung so loud,
So farre from being proud.
Nathlesse doe ye still loud her prayses sing,
That all the woods may answer and your ecchoring,

—Epithalamion, ll. 148-166.

Fowre Hymnes (published 1596)

In 1596 was published his collection of *Fowre Hymnes*. The first two of these, *An Hymne in Honour of Love* and *An Hymne in Honour of Beautie* were the product of 'the greener times' of his youth, whereas the other two *An Hymne of Heavenly Love* and *An Hymne of Heavenly Beautie*, were written at an age of maturity.

Platonism had been the fashion of the age. It satisfied the emotion as well as the intellectual needs of young men who had improved their minds by learning, and who found in Platonism a method of intellectualizing and spiritualizing their emotion of love for the beauty of woman. In Plato's works, says Renwick, "temperament and intelleet move in harmony, humane feeling and exalted speculation, ethics and the spiritual universals, somehow interpenetrate and are fused into one."[1]

Platonic tradition has a long history. Plato had his disciples and followers in all ages, in almost all European countries. His doctrines had steeped the thinking of even those who had neither read the writings of the master, nor of his followers. Spenser was familiar not only with the original works of the great teacher but also with those of others, on whose thought Plato had exercised a deep influence. About the literary influences on the first two hymns of Spenser, Prof. Renwick observes :

"He certainly knew some of Plato's works at first hand, and used them, but the systematic method of the *Hymnes* is of the Renaissance. Ficino, the master of all Renaissance Platonists, would be his master also, but the phrase of Lucretius, 'Mother of love and of all worlds delight," was already brought into Platonic exposition by Loys le Roy ; Bruno's *degli Heroici Furori* may have supplied some of the matter, and so many Bembo's *Asolani*, and Castiglione's *Corteggiano* (newly translated by Sir Thomas Hoby), and Leone Hebreo, and Pico, and Benevieni. It is more likely that Spenser knew all these than that he did not : in any one of them he would find all or nearly all he required for the *Hymnes*, and his slight uncertainties of thought are probably due to this, that he was versifying the common floating conception—though not far from his books-

1. W. L. Renwick, Edmund Spenser, An Essay on Renaissance Poetry (Edwin Arnold, London). 1937 p. 163.
2. 'Hymne in Honor of Beautie', line 16.

rather than one hammered out in his mind."[1]

Even earthly love in Spenser has nothing of the nature of the carnal passion about it. It is a noble emotion that lifts man's heart to goodness and virtue :

For love is Lord of truth and loialtie,
Lifting himselfe out of the lowly dust,
On golden plunes up to the purest skie,
Above the reach of loathly sinfull lust,
Whose base affect through cowardly distrust
Of his weake wings, dare not to heaven fly,
But like a moldwarpe in the earth doth ly.

An Hymne in Honour of Love,
ll. 176-82

Even at the time of his 'greener youth,' Spenser felt that there was something divine about the emotion of love :

For love is a celestiall harmonie,
Of likely hearts composed of starres concent,
Which joyne together in sweete sympathie,
To work ech others joy and true content,
Which they have harboured since their first descent.
Out of their heavenly bowres, where they did see
And know ech other belov'd to bee.

—An Hymne in Honour of Beautie,
ll. 197,203.

Even physical beauty, in Spenser's view, is associated with goodness and other virtues which belong to the soul.

For of the soul the bodie forme doth take :
For soule is forme, and doth the bodie make.
Therefore where ever that thou doest behold
A comely corpse, with beautie faire endewed,
Know this for certaine, that the same doth hold
A beauteous soule, with faire conditions theived,
Fit to receive the seede of vertue strewed.
For all that faire is, is by nature good ;
That is a signe to know the gentle blood.

—An Hymne of Beautie, ll. 132-140.

The next two hymns, *An Hymne of Heavenly Love* and *An Hymne of Heavenly Beautie*, owe their inspiration to Spenser's deep faith in the religion of Christ. These two were offered by the poet to the two 'most virtuous ladies, the Lady Margaret Countesse of Cumberland, and the Ladie Marie Countesse of Warwick.' These two contain the essence of Christian religion, loving self-sacrifice and reverential admiration of the beauty of God's creation. The influence of Plato yet persists in all its plenitude. Plato's theory of the immortality of ideas and of their beauty, is the primary source of the inspiration of such lines as

Faire is the heaven, where happy soules have place,
In full enjoyment of felicitie,
Whence they doe still behold the glorious face
Of the divine eternall Majestie ;
More fair is that, where those Idees on hie,
Enraunged be, which Plato so admyred,
And pure Intelligences from God inspyred.

—An Hymne of Heavenly Beautie, ll. 78-84

1. W. L. Renwick, Edmund Spenser, An Essay on Renaissance Poetry, pp. 164-65.

in the manner of Plato, Spenser holds that the highest thing of beauty even about the Almighty is his sapience, about which he sings in the most glorious terms :

> There in his bosome Sapience doth sit,
> The soveraine dearling of the Deity,
> Clad like a Queene in royall robes, most fit
> For so great powre and peerelesse majesty.
> And all with gemmes and jewels gorgeously
> Adornd, that brighter then the starres appeare,
> And make her native brightness seem more cleare.
>
> —An Hymne of Heavenly Beautie, ll. 183-87

These lines may be taken as an example of that excellent gift of the poet with which he invests his abstract ideas in terms of sensuous images. Among the poets of the later ages, Shelley and Keats, and Tennyson and the Pre-Raphaelites have shown in no less degree this same poetic gift. It is this power of rendering abstract ideas in concrete images that makes them painters in words.

It is Plato, again, the poet-philosopher, that is at the root of such imaginative flights as those in which he speaks of the splendour of that eternal source of beauty which dims the beauty of the loveliest objects of this world : Praying to the Almighty spirit to shed into his breast some sparkling light of eternal Truth, he wishes that he may be able to show to mortal eyes some little beam of his immortal beauty.

> That with the glorie of so goodly sight,
> The hearts of men, which fondly here admyre
> Faire seeming shewes, and feed on vaine delight,
> Transported with celestiall desyre
> Of those faire formes, may lift themselves up hyer,
> And learne to love with zealous humble dewty
> Th' eternall fountaine of that heavenly beauty.
>
> —An Hymne of Heavenly Beautie. ll. 15-21

Prothalamion (Published) 1596)

For the sheer delight of its musical rhythm, Spenser's ***Prothalamion*** will rank with some of the finest lyrics in English poetry. The soft soothing melody of the words, the artful interlacing of long and short lines, and the refrain of the last line of each stanza—all these impart to this lyric its grace and exquisite beauty.

This lyric is a spousal verse made by the poet in 'Honour of the Double Marriage of the two Honourable and Vertuous Ladies, the Ladie Elizabeth and the Ladie Katherine Somerset, Daughters of the Right Honourable the Earle of Worcester and espoused to the two worthie Gentlemen M. Henry Gilford, and M. Wilham Peter Esquyers.'

There is no doubt that the poem lacks depth and intensity of passion, it has, however, that exquisiteness of phrase and sweetness of musical rhythm of which Spenser was always a supreme master. Every hearer's heart will be enraptured with sweet delight, when he hears the soothing melody of such lines as

> Calme was the day, and through the trembling ayre,
> Sweete breathing Zeppyrus did softly play

A gentle spirit, the lightly did delay
Hot Titans beames, which then did glyster fayre :
When I whom sullein care,
Through discontent of my long fruitlesse stay
In Princes Court, and expectation vayne
Of idle hopes, which still doe fly away,
Like empty shaddowes, did afflict my brayne,
Walkt forth to ease my payne
Along the shoare of sillver streaming Themmes,
Whose rutty Bancke, the which his River hemmes,
Was paynted all with variable flowers,
And all the meades adornd with daintie gemmes,
Fit to decke many dens bowres,
And crowne their Paramours,
Against the Brydale day, which is not long :
Sweet Themmes runne softly, till I end my song.

—Prothalamion, ll. 1-18.

This was the last great poem of Spenser with which his poetic career came to an end, for he died a year after its publication. His place is very high among the English poets of all times. Historically, the significance of his poetry is even greater than its actual value. All these matters will be discussed elsewhere in this Introduction.

III. THE FAERIE QUEENE AND A LETTER OF THE AUTHOR EXPOUNDING HIS WHOLE INTENTION IN THE COURSE OF THIS WORK.

To the Right noble, and Valorous, Sir Walter Raleigh Knight, Lo. Wardein of the Stanneryes, and her Majesties liefetenaunt of the County of Cornewayll.

Sir knowing how doubtfully all Allegories may be construed, and this booke of mine, which I have entituled the Faery Queene, being a continued Allegory, or darke conceit, I have thought good aswell for avoyding of gealous opinions and misconstructions, as also for your better light in reading thereof, (being so by you commanded), to discover unto you the general intention and meaning, which in the whole course thereof I have fashioned, without expressing of any particular purpose or by accidents therein occasioned. The generall end therefore of all the books is to fashion a gentleman or noble person in vertuous and gentle discipline: which for that I conceived should be most plausible and pleasing, being coloured with an historicall fiction, the which the most part of men delight to read, rather for variety of matter, then for profite of the ensample : I chose the historye of king Arthure, as most fitt for the excellency of his person, being made famous by many means former workes, and also furthest from the daunger of envy, and suspition of present time. In which I have followed all the antique Poets historicall, first Homere, who in the Persons of Agamemnon and Ulysses hath ensampled a good governour and a vertuous man, the one in his Ilias, the other in his Odysseis : then Virgil, whose like intention was to doe in the person of Aeneas : after him Ariosto comprised them both in his Orlando : and lately Tasso dissevered them againe, and formed both parts in two persons, namely that part

which they in Philosophy call Ethice, or vertues of a private man, coloured in his Rinaldo : The other named Politice in his Godfredo. By ensample of which exellente Poets, I labour to pourtraict in Arthure, before he was king, the image of a brave knight, perfected in the twelve private morall vertues, as Aristotle hath devised, the which is the purpose of these first twelve books : which if I finde to be well accepted, I may be perhaps encoraged, to frame the other part of pollliticke vertues in his person, after that hee came to be king. To some I know this Methode will seeme displeasaunt, which had rather have good discipline delivered plainly in way of precepts, or sermoned at large, as they use, then thus clowdily enwrapped in Allegorical devises. But such, me seeme, should be satisfide with the use of these days, seeing all things accounted by their showes, and nothing esteemed of, that is not delightfull and pleasing to commune, sence. For this cause is xenophon preferred before Plato, for that the one in the exquisite depth of the judgement, formed a Commune-welth such as it should be, but the other in the person of Cyrus and the Persians fashioned a government such as might best be : So much more profitable and gratious is dcctrine by ensample, then by rule. So have I laboured to doe in the person of Arthure : whome I conceive after his long education by Timon, to whom he was by Merlin delivered to be brought up, so soone as he was borne of the Lady Sgrayne, to have seene in a dream or vision the Faery Queen, with whose excellent beauty ravished, he awaking resolved to seeke her out, and so being by Merlin armed, and by Timon throughly instructed, he went to seek her forth in Faerye land. In that Faery Queene I meane glory in my general intention, but in my particular I conceive the most excellent and glorious person of our soveraine the Queene, and her kingdome in Faery land. And yet in some places else, I doe otherwise shadow her. For considering she beareth two persons, the one of a most royall Queene or Empresse, the other of a most vertuous and beautifull Lady, this latter part in some places I doe express in Belphoebe, fashioning her name according to your owne excellent conceipt of Cynthia, (Phoebe and Cynthia being both names of Diana.) So in the person of Prince Arthure I sette forth magnificence in particular, which vertue for that (according to Aristotle and the rest) it is the perfection of all the rest, and conteineth in it them all, therefore in the whole course I mention the deedes of Arthure applyable to that vertue, which I write of in that booke. But of the XII other vertues, I make XII other knights of the patrones, for the more variety of the history : Of which these three bookes contayn three. The first of the Knight of the Redcrose, in whome I expresse Holynes : The seconde of Sir Guyon, in whome I sette forth Temperaunce : The third of Britomartis a Lady Knight, in whom I picture Chastity. But because the beginning of the whole worke seemeth abrupte and as depending upon other antecedents, it needs that ye know the occasion of these three knights severall adventures. For the Methode of a Poet historical is not such, as of an Historiographer. For an Historiographer discourseth of affayres orderly as they were donne, accounting as well the times as the actions, but a Poet thrusteth into the middest, even where it most concerneth him, and there recoursing to the things forepaste, and divining of thinges to come, maketh a pleasing Analysis of all. The beginning therefore of my history, if it were to be told by an Historiogra-

pher, should be the twelfth booke, which is the last, where I devise that the Faery Queene kept her Annuall feaste XII dayes, uppon which XII severall dayes, the occasions of the XII severall adventures hapned, which being undertaken by XII severall knights, are in these XII books severally handled and discoursed. The first was this. In the beginning of the feast, there presented him selfe a tall clownishe younge man, who falling before the Queene of Faeries desired a boone (as the manner then was) which during that feast she might not refuse : which was that he might have the achievement of any adventure, which during that feaste should happen, that being graunted, he rested him on the floore, unfitte through his rusticity for a better place. Soone after entered a faire Ladye in mourning weedes, riding on a white Asse, with a dwarfe behind her leading a warlike steed, that bore the Armes of a Knight, and his speare in the dwrafes hand. Shee falling before the Queene of Faeries, complayned that her father and mother an ancient King and Queene, had bene by an huge dragon many years shut up in a brasen Castle, who thence suffred them not to yssew : and therefore besought the Faery Queene to assygne her some one of her knights to take on him that exployt. Presently that clownish person upstarting, desired that adventure : whereat the Queene much wondering, and the Lady much gainesaying, yet he earnestly importuned his desire. In the end the Lady told him unlesse that armour which she brought, would serve him (that is the armour of a Christian man specified by Saint Paul v. Ephes) that he could not succeed in that enterprise, which being forthwith put upon him with dewe furnitures thereunto, he seemed the goodliest man in al that company, and was well liked of the Lady. And eftesoones taking on him knighthood, and mounting on that straunge Courser, he went forth with her on that adventure : where beginneth the first book, viz.

A gentle Knight was pricking on the playne. &c.

The second day there came in a Palmer bearing an Infant with bloody hands, whose Parents he complained to have been slayn by an Enchaunteresse called Acrasia : and therefore craved of the Faery Queene, to appoint him some Knight, to performe that adventure, which being assigned to Sir Guyon, he presently went forth with that same Palmer : which is the beginning of the second booke and the whole subject thereof. The third day there came in, a Groome who complained before the Faery Queene, that a vile Enchaunter called Busirane had in hand a most faire Lady called Amoretta, whom he kept in most grievous torment, because she would not yield him the pleasure of her body. Whereupon Sir Scudamour the lover of that Lady presently tooke on him that adventure. But being unable to performe it by reason of the hard Enchauntments, after long sorrow, in the end met with Britomartis, who succoured him, and reskewed his love.

But by occasion hereof, many other adventures are intermedled, but rather as Accidents, then intendments. As the love of Britomart, the overthrow of Marinell, the misery of Florimell, the vertuousnes of Belphoebe, the lasciviousnes of Aellenora, and many the like.

Thus much, Sir, I have briefly overronne to direct your understand-

ing to the wel-head of the History, that from thence gathering the whole intention of the conceit, ye may as in a handfull gripe al the discourse, which otherwise may happily seeme tedious and confused. So humbly craving the continuance of your honorable favour towards me, and th' eternall establishment of your happines I humbly take leave.

23, January 1589.
Yours most humbly affectionate.
Ed. Spenser.

IV. THE PLAN AND CONDUCT OF THE FAERIE QUEENE

Spenser imitates Ariosto in dealing with a serious subject.

In a letter to Gabriel Harvey, dated April 2, 1580, Spenser first mentions his entering upon the composition of his great heroic poem, designed to 'emulate,' and, if possible, to 'overgo' the *Orlando Furioso* of Ariosto, which stood 'as the one really great poem of epic scope that sixteenth-century Europe had produced, the accepted masterpiece, moreover, of that variety of the epic to which he was irresistibly drawn, the romance poem.'[1]

Spenser's epic was designed to deal with the action and interaction of the twelve moral virtues as set forth in Aristotle's Ethics.

Ariosto was the inheritor of the glory that belonged to Homer and Virgil ; his poetry had as its core that spirit of high seriousness which characterises all great poetry. This high seriousness of Ariosto's poetry was sufficient to inspire Spenser's admiration, and while writing his own poem in emulation of this master, he conceived a plan of much wider scope and greater artistic skill. In his poem he sought 'to expound a complete system of Christian ethics, modelled upon the Aristotelian scheme of the virtues, and vices and this main allegory was to be enriched by another, to deal with notable contemporary events and personages.'[2]

These XII private virtues are represented by XII different Knights.

Spenser had thus set upon himself a hard task to accomplish. He had, in the main, to write an epic of ideas, that is, a poem in which action had to be so planned as to embody and illustrate ideas and their interactions. It may be easy to write a great poem of action, but it is by no means easy to develop in the same poem of action a set of ideas. Spenser had before him a well-defined set of ideas but his difficulty was to invent action that could yield itself to an allegorical interpretation. As Neil Dodge observes : "He had twelve 'private morall vertues,' each to be embodied in a Knight, whose 'feates of armes and chivalry' were to show the workings of that virtue with regard to 'the vices and unruly appetites that oppose themselves against the same."[3]

The master virtue that unifies and embraces all these.

The action of each virtue could be developed separately ; but without a unifying link, these virtues so treated, would lead to the writing of twelve separate poems joined together only mechanically. To overcome this difficulty, Spenser had to invent or discover some virtue that may

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1. R. E. Neil Dodge, quoted in The Works of Edmund Spenser (A Variorum Edition), p. 333
2. Ibid., p. 333.
3. Ibid., p. 333.

embrace all these twelve, and yet may be a separate entity, so that it may be represented by person that stands in close relation to others representing other virtues. Aristotle had spoken of Magnanimity as 'a kind of ornament of all the other virtues, in that it makes them better and cannot be without them'. This suggested to him a means of unification. The twelve virtues were to be treated at length, but these were always to be kept in subordination of that master virtue.

This master virtue is represented by the hero of the epic.

Now the next problem before Spenser was to find from legend or history, or to devise by his own invention a hero that could be acceptable as the embodiment of this supreme virtue. The legendary figure of Arthur, about whom had gathered a lore of romance, flashed upon Spenser's mind as the happiest choice for the hero of his epic.

The choice of the heroine of the epic.

Arthur's queen Guenevere, on account of her faithlessness to her husband, was not a fit woman to be the heroine of a moral epic. Spenser gave this honour to his own sovereign, Queen Elizabeth, whom he figures forth in the character of Gloriana, the Queen of the Fairies.

The beginning.

This was the general plan of his great epic. Now the problem was how to make a beginning. The twelve knights, embodying the twelve virtues, were assigned their respective enterprises by the Fairy Queen on twelve successive days of her great Annual Feast. Was this feast to be described in the beginning as a proem to the grand epic, or was it to be described somewhere else. Homer and Virgil do not begin their epics at the beginning. Homer's *Iliad* begins with the begging of his daughter's ransom by the Trojan priest, when the war between the Trojans and the Achains had been fought almost to its bitterest end ; so does *Odyssey* begin almost towards its end. The epic poet often plunges straight into the middle of his story ; and, as he proceeds, he brings together incidents and situations, which, while complicating the issues on the one hand, lead, on the other, towards a solution of the problems that have arisen through the process of his artistic creation. Spenser follows this method of taking a plunge in the middle. The glorious feast of the great Fairy Queen, from which emanate the sereval adventures that constitute this grand epic, is not even to be mentioned till the story of the first book had well advanced.

The main Plot and sub-plots

This was the conception of Spenser's great epic. The main plot of the epic is concerned with the arduous quest of Gloriana, the most glorious Fairy Queen, by Prince Arthur. Arthur had seen the Fairy Queen in a vision, and enraptured by her supreme beauty, he resolved to seek her out in the Fairyland. His adventures constitute the main plot ; and, as far as these are related to the adventures of other knights, they constitute links that bind the whole together in a composite whole. The Fairy Queen holds an aunual feast, of twelve days, and on each day she sends out a knight, bidding him to relieve the distress of some suppliant or the other that comes to her to seek her aid. Each of these suppliants is the victim of some grievous evil or the other, which can be crushed only by the exercise of a corresponding virtue, embodied in a particular knight. The adventures of each knight call for a separate book ; and in the adventures of each knight, Prince Arthur (representing the all-embracing virtue of magnificence or magnanimity) has to play a very significant part, which

serves to provide him with opportunities for the exercise and trial of several virtues that he possesses. Through the variety of his experience, Arthur is to attain perfection.

Analysis of the story The First Book.

Spenser begins his epic with the adventures of the first Knight, called the Knight of the Redcross, whom the Fairy Queen had deputed to relieve the distress of Lady Una, whose parents dwelt in perpetual dread of a fierce Dragon that had laid waste their whole kingdom and threatened them with death and destruction. The Knight of the Redcross, accompanied by Lady Una, proceeds on his journey to accomplish the task entrusted to him. As he was going through a wood, he finds himself before a cave. This is the cave of the monster Error, represented as a horrible creature, with the face of a woman and the hind part an adder. After much terrible fighting, the monster is killed by the Knight. This was his first adventure. As he proceeded further on his journey, he met the guileful enchanter, Archimago who separates the Knight of the Redcross from Lady Una. Now separated from his Lady, the Knight proceeds on his journey ; and only a short while afterwards meets a Pagan Knight, called Sansfoy who is accompanied by a lovely maiden, Duessa by name. Duessa incites Sansfoy to fight with the Knight of the Redcross. In this fight Sansfoy is killed. Duessa moves the heart of the Knight of the Redcross, and wins his love. Proceeding with this new lady, the Knight comes to a place where stood two fine shady trees that were transformed into their present shape by the magic of Duessa. These trees were once a man (called Fradubio) and a woman (called Fraelissa) in love with each other. Lady Una wanders in search of her knight. On her way she meets a lion who becomes her faithful companion. She meets, further ahead, a Pagan Knight, called Sansloy, who kills her lion and takes her captive. Duessa leads the Knight of the Redcross to the Palace of Lucifera (representing Pride), where he fights with Sansjoy, whom he kills in the fight. Una in the meantime is rescued by a band of Fauns and Satyrs from the bloody hands of Sansloy, who attempts to violate her chastity. After his fight with Sansjoy, the Knight leaves Lucifera's palace ; but on the way he meets the Giant Orgogolio, who subdues him in fight and throws him in a Dungeon. Una continues her search and meets the Dwarf, who had accompained the Knight of the Redcross. From this Dwarf, Una comes to know of the pitiable captivity of the Knight of the Redcross. Una meets Prince Arthur whom she implores to help her in relieving her Knight from the Giant's captivity. Prince Arthur meets the giant in a dreadful combat, and, after much fierce fighting kills him ; and liberates the Knight of the Redcross from his captivity. Prince Arthur tells Lady Una and the Knight of the Redcross the story of his birth, parentage and his vision of the Fairy Queen whom he sought day and night without rest. It is at this stage that Spenser gives an inkling of his main theme—Arthur's quest of Gloriana, the Queen of the Fairies. Prince Arthur and the Knight of the Redcross pledge mutual friendship and then part from each other. The Knight then passes from the house of Despair to that of Holiness, where he undergoes service penance to purify himself before meeting his dreadful enemy, the fierce Dragon. His fight with the dreaded monster takes a whole canto. After a fierce battle for three days, the Knight

of the Redcross kills the Dragon and relieves Una's parents from their wretched captivity. The last canto of this first book deals with feasts and rejoicings and Una's betrothal to the Knight of the Redcross. This is the story of the first book of *The 'Faerie Queene.'*

The Second Book.

The second book deals with the adventures of Sir Guyon (representing Temperance), who is entrusted with the task of destroying Acrasia, who had brought to ruin Sir Mordaunt and his ladylove, Amavia. On his way he comes to a castle, where live three sisters, Elissa, Medina and Perissa. Elissa and Perissa, the eldest and the youngest represent the two extremes of love and wantonness, whereas Medina, the middle one, represents moderation. Here, Sir Guyon learns that the secret of virtue was moderation. Sir Guyon next meets Furor (representing Anger), whom he finds beating furiously the wretched Phedon. He fights with Furor and, subduing him, relieves Phaedon from his distress. Later on he meets Pyrochles (representing Perturbation of mind), whom he subdues after a fierce fight. Later on Sir Guyon is beguiled by the enchantress Phaedria to her Island where he encounters Cymochles. Phaedria reconciles the two, and Sir Guyon leaves her Island. On the way he is tempted to visit the cave of Mammon, who, along with his daughter, makes an offer of all his wealth. Sir Guyon has to struggle hard against all these temptations, and coming back from that cave to the world of light he finds his senses weakened and he falls into a swoon. Pyrochles and Cymochles, finding him in such a state, attempt to despoil him of his armour. Now arrives Arthur, who prevents them from doing this. Prince Arthur and Sir Guyon visit the Castle of Lady Alma (representing Temperance) where they had to encounter a rout of savages led by Malenger. The two Knights repel this rout and subdue Malenger (who represents Malignity). Proceeding further, Sir Guyon, passing through many perilous temptations, reaches the Isle where Acrasia has her Bower of Bliss to which she tempts all those that will yield themselves to the pleasures of a sensuous life. This Bower of Bliss is one of the loveliest creations of the poet's imagination. Its ravishing beauty has an irresistible power over the heart of man. In destroying the Bower of Bliss and binding Acrasia lay the greatest victory of Temperance over the temptations of sensuous pleasures.

The Third Book.

The dominant figure of the third book is not a hero but a heroine. This heroine is Lady Britomartis, the embodiment of chastity. She appears in the disguise of a male Knight, armed to the point. Her self-imposed task is to assist Scudamour in liberating Amoret from the captivity in which she was held by an enchanter. Like other Knights, she accomplishes her object in the end after encountering many perils and subduing many kinds of enemies, all devoted to defile the chastity of woman.

Chastity to Spenser does not mean the negation of the demands of love and life. Chastity to him is a positive virtue ; it implies not the rejection of a life of love, but the fullest enjoyment. It means unflinching loyalty to the object of love. Britomart represents this kind of chastity, of which true love is an essential element.

Spenser deals here with the subject of love in its various forms. Britomart, Amoret, Belphoebe, and Florimel, are all types of these various forms of love. Love works in different forms in men; and how it may be ordered is best taught, as Selincourt observes, "in the study of its manifestation in different characters—in Arthur, who is stirred to a restless desire for noble deeds and Timias, who allows the strength of a noble passion to confuse his mind and paralyse his whole nature, in Malbecco and Braggadocchio, in whom lust is overmastered by two stronger and baser passions, greed and fear; in the witch's son and the fisherman in whom mere animalism is uncontrolled by higher impulses; in Sir Paridell, the accomplished seducer, who degrades the nobler qualities of a keen and subtle intellect to pander to his lust; and in the squire of Dames, the contemptible offspring of a social decadence, who delights in recording.

> His adventures Vaine,
> The which himselfe, then Ladies more defames,
>
> F.Q. III. VIII. 44

and who is significantly presented as in the clutches of Argante, the Giauntess of prostitution.

The Fouth Book.

The fourth book of *The Faerie Queene* deals with friendship in its various forms as illustrated in that of Cambell and Triamond, of Paridell and Blandamour; or that between the sexes, such as that of Timias and Amoret, of Arthur and Amoret, and, lastly, of Arthur and Emilia. The ideal form of friendship that forms the chief subject of this book is that between Cambell and Triamond. A similar form of ideal friendship exists between two women, Britomart and Amoret. These friendships are based on virtue and self-denial and on perfect devotion of self to the friend. There is a baser kind of friendship, which is inspired absolutely by self-interest. The friendship between Paridell and Blandamour is of this kind. They remain friends so long as their personal interests are served, and become deadliest enemies as soon as their interests clash. There are various forms of friendship between man and woman as well. Timias is a person who lacks self-restraint, and falls an easy victim to the charm of Amoret whom he undertakes to defend, forgetting his faith to Belphoebe to whom he had earlier bound himself by a pledge. Prince Arthur's friendship with Amoret and Emilia is of an ideal kind. In his friendship with them, he never, even for a moment, deviates from his faith to Gloriana, the Fairy Queen.

The Fifth Book.

The fifth book of *The Faerie Queene* is concerned with justice, which is represented in the character of Sir Artegall. Sir Artegall is chosen by the Fairy Queen.

> To succour a distressed Dame,
> Whom a strong tyrant did unjustly thrall,
> And from the heritage, which she did clame.
> Did with strong hand withhold : Grantorto was his name.
>
> —F.Q. V. I. 3.

This lady was called Irene. The Allegory meant the liberation of

Ireland from the domination of Spanish influence. Before accomplishing the task assigned to him, Sir Artegall has to subdue Sir Sanglier, the embodiment of outrage and deceit; Pollente and Munera, both representing venality; Braggadocchio, the unprincipled cowardly braggart; Malengin, the basest type af guile; and Redegund; the invincible amazon who subdues Artegall himself and is vanquished only by the chaste Britomart. It is the trial of these adventures that strenghtens Sir Artegall and prepares him for the great task of subduing the mighty Grantorto, who unlawfully disinherits Irene and holds her in captivity. After a fierce fight, Sir Artegall succeeds in killing Grantorto. Installing Irene on her ancestral throne, he returns to the court of the Fairy Queen to inform her of the success of his adventure. As he approaches the court of the Fairy Queen, he encounters two grisly-looking creatures, *Envie* and *Detraction* that hurl on him all sorts of foul abuses, and set on him a hundred-tongue monster, called the Blatant Beast. It is suggested that in Sir Artegall Spenser portrays the character of Lord Grey, appointed Lord Deputy of Ireland, to deal with the Irish rebels, and his recall after two years and the criticism of his actions finds a parallel in the recall of Sir Artegall to the Fairy Court, and in the treatment meted out him by the two wicked hags.

The Sixth Book.

The sixth book of *The Faerie Queene* deals with courtesy, embodied in the character of Sir Calidore. The task imposed on him by the Fairy Queen is to bind the Blatant Beast, the embodiment of Scandal. Sir Calidore, like other Knights in other books, has to pass through many trying situations to gain sufficient strength and experience to accomplish his desired object. Sir Calidore is possessed of sufficient Knightly courage and strength to subdue such savage tyrants as Maleffort and Crudor; but his dominant virtue is his courteous behaviour and refinement of manners, which shows itself in the midst of most provaking circumstances. Even when insulted by Briana, he does not leave the sweetness of his temper; having vanquished Crudor, his bitter foe, he spares his life, and gives him a lesson in courtesy and good conduct, saying to him.

> By this now may ye learne,
> Strangers no more so rudely to intreat,
> But put away proud looke, and usage sterne,
> The which shal nought to you but foule dishonor yeerne.
>
> —F.Q. VI 1. 40.

Sir Calidore shows to Tristram the path of knightly honour by making him his squire. The nobility of his heart is best discovered in his relations with Sir Calepine and Serena, with Aladine and Priscilla. He finds an innocent pleasure in the society of the simple shepherds; wins over the churlishness of Corydon; and finds in Meliboe and Colin Clot the pattern of simplicity and good behaviour. There are other characters that show other forms of courtesy. The Salvage man, for example, shows a form of courtesy that has its origin not in the refinements of a cultured society but in the natural instinct of man. Timias and Serena are the examples of that rash conduct that courts scandal of itself; and Mirabella is the type of that scornful and impolite woman that, in her pride, disdains her true lover and is punished by Cupid with her own scorn goading her

through the world without rest. In Cantos IX and X, Spenser shows himself once again in his familiar world of shepherds and humble folk indulging in their simple pleasures and pastimes. Here is love-making and song and merriment ; here dwells in the midst of simple-minded persons peace and contentment ; and here is neither envy, nor greed, nor cares, nor sin. Such is the story of this great epic.

* * *

COMMENTS OF SOME EMINENT CRITICS ON THE PLOT OF *The Faerie Queene*

(1) **E. de Selincourt :** Introduction to *The Poetical Works of Edmund Spenser*, O. U. P., London. pp. L-LI).

On the looseness of the plot.

"The reader who has followed the wandering progress of *The Faerie Queene* to the point where Spenser left it may well be puzzled at its construction. Its plot as originally designed was loose enough, and in the process of development it has become looser still. Upton, indeed, in the eighteenth century, had the audacity to claim for it the unity of a classical epic ; but it is obvious that even if it had been completed it could not have been other than a discursive romance. To his 'general intention' and meaning Spenser had kept with sufficient clearness, but that intention is, after all, something apart from the story, and encourages digression. The 'adventures intermeddled, but rather as accidents than intendments,' throw far more light upon the moral conception than is commonly supposed ; but they complicate the narrative, and by their very interest and importance obscure the development of an already inchoate plot. Spenser realized this himself, and towards the close of the sixth book he offered a defence of his rambling method.

Like as a ship, that through the Ocean wyde
Directs her Course unto one certaine cost,
Is met of many a counter winde and tyde,
With which her winged speed is let and tost ;
And she her selfe in stormie surges tost;
Yet making many a borde, and many a bay,
Still winneth way, ne hath her compasse lost :
Right so it fares with me in this long away,
Whose course is often stayed, yet never is astray.

—F. Q. VI. XII. 1.

Such a defence will make no converts. Those who are imbued with the classical horror of voyaging upon strange seas will travel uneasily in this Elizabethan privateer, which sails at the mercy of every wind and tide, and is always ready to tack or to follow any course that seems to promise a costly prize. They will rudely question the poet's seamanship, and accuse him of having lost his way, perhaps of having no way to lose. But his vessel did not set out to take the shortest route to a clearly defined haven. Those who voyage with him must embark in the spirit of the Elizabethan seaman. Their captain's chart is not clearly marked, nor

do they greatly care. To them delight in the journey is more than the promised goal. It is enough that :

through such hardy enterprize,
Many great regions are discovered,

and if they never reach the promised El Dorado, they are content with the rich and varied spoil that falls to them by the way. After all, he is a dull reader who cannot find delight in the endless of *The Faerie Queene*, and fails to recognize how throughout its progress Spenser was inspired by 'the generall end of all the booke, – to fashion a gentleman or noble person in vertuous and gentle discipline".

(2) **R. E. Neil Dodge** : (*Spenser's Complete Poems*, pp. 132-133).

"So organized, *The Faery Queene* must manifestly be at a disadvantage with other great poems of action. Despite the ingenious device for linking the separate enterprises to the quest of Arthur and the rule of Gloriana, the poem could not have that unity, the centralization of forces, which distinguishes the epics of antiquity. In the six books composed, Arthur does not really become a controlling and guiding power in the action, nor is it like that all the twelve could have made him that Gloriana could never have become much more than a kind of presiding divinity, a transcendent looker-on. Nor, in lieu of centralization, could the poem attain the forward energy of the *Orlando Furioso*. Ariosto's romance moves like a broad river, in a dozen currents, now mingling, now separating, over on, leisurely, irresistibly. In *The Faery Queene*, one enterprise must run its course uniterrupted to the end, and then disappear for ever ; a fresh start must be made, another enterprise, with new characters, set in motion and followed through ; and then a third. That these enterprises succeed each other in time, that certain episodes are carried over from book to book, and certain characters, can hardly create the impression of forward energy. As it progresses, indeed, the poem takes on more and more the external aspect of the *Orlando*, but the ground plan of separate enterprises keeps its action fundamentally different. It moves without clearly perceptible goal."

On the lack of unity.

3. **John Dryden** ("Essay on Satire", in *Works*, ed. by Sir Walter Scott. 18 Vols. London, 1808)

"The English have only to boast of Spenser and Milton, who neither of them wanted either genius or learning to have been perfect poets, and yet both of them are liable to many censures. For there is no uniformiy in the design of Spenser : he aims at the accomplishment of no one action; he raises up a hero for every one of his adventures, and endows each of them with some particular moral virtue, which renders them all equal, withoht subordination or preference. Every one is most valiant in his own legend : only we must do him that justice to observe that magnanimity, which is the character of Prince Arthur, shines throughout the whole poem, and succors the rest when they are in distress."

On the lack of uniformity in the design of the Faerie Queene.

4. **Thomas Warton** (Observations on the Fairy Queen of Spenser, 2 Vols. London, 1762. [First ed. 1752], V. I)

"Our author was probably aware that, by constituting twelve several adventures for twelve several heroes, the want of a general connection would often appear. On this account, as I presume, he sometimes resumes and finishes in some distant book, a tale formerly begun and left imperfect. But as numberless interruptions necessarily intervene, this proceeding often occasions infinite perplexity to the reader. And it seems to be for the same reason, that after one of the twelve Knights has achieved the adventure of his proper book, the poet introduces him, in the next book, acting perhaps in an inferior sphere, and degraded to some less dangerous exploit. But this conduct is highly inartificial : for it destroys that repose which the mind feels after having accompanied a hero, through manifold struggles and various distresses, to success and victory. Besides, when we perceive him entering upon any less illustrious attempt, our former admiration is in some measure diminished. Having seen him complete some memorable conquest. We become interested in his honour, and are jealous concerning his future reputation. To attempt, and even to achieve, some petty posterior enterprise, is to derogate from his dignity, and to sully the transcendent lustre of his former victories.

"Spenser perhaps would have embarrassed himself and the reader less, had he made every book one entire detached poem of twelve Cantos, without any reference to the rest. Thus he would have written twelve different books, in each of which he might have completed the pattern of a particular virtue in twelve Knights respectively : at present he has remarkably failed, in endeavouring to represent all the virtues exemplified in one. The poet might either have established *twelve Knights* without an *Arthur*, or an *Arthur* without *twelve Knights*. Upon supposition that Spenser was resolved to characterise the twelve moral virtues, the former plan perhaps would have been best ; the latter is defective as it necessarily wants simplicity. It is an action consisting of twelve actions, all equally great and unconnected between themselves, and not compounded of one uninterrupted and coherent chain of incidents, tending to the accomplishment of one design.

... ...

"But notwithstanding the plan and conduct of Spenser, in the poem before us, is highly exceptionable, yet we may venture to pronounce, that the scholar has more merit than his master in this respect ; and that the *Fairy Queen* is not so confused and irregular as the *Orlando Furioso*."

5. **Richard Hurd** (*Letters on Chivalry and Romance* [First ed. 1762])

The Faerie Queene has a gothic structure

"Spenser, though he had been long nourished with the spirit and substance of Homer and Virgil, chose the times of Chivalry for his theme, and Fairy Land for the scene of his fictions. He could have planned, no doubt, an heroic design on the exact classic model : or, he might have

trimmed between the *Gothic* and classic, as his contemporary Tasso did. But the charms of fairy prevailed. And if any think, he was seduced by Ariosto into this choice, they should consider that it could be only for the sake of his subject ; for the genius and character of these poets was widely different.

"Under this idea then of a *Gothic*, not classical poem, the *Faery Queen* is to be read and criticized. And on these principles, it would not be difficult to unfold its merit in another way than has been hitherto attempted.........

"When an architect examines a *Gothic* structure by Grecian rules, he finds nothing but deformity. But the *Gothic* architecture has its own rules, by which when it comes to be examined, it is seen to have its merit, as well as the *Grecian*. The question is not, which of the two is coducted in the simplest or truest taste : but, whether there be not sense and design in both, when scrutinized by the laws on which each is projected.

"The same observation holds of the two sorts of poetry. Judge of the Faery Queen by the classic models, and you are shocked with its disorder : consider it with an eye to its *Gothic* original, and you find it regular. The unity and simplicity of the former are more complete : but the latter has that sort of unity and simplicity, which results from its nature.

"The *Faery Queen* then, as a *Gothic* poem, derives its method, as well as the other characters of its composition, from the established modes and ideas of Chivalry.

... ...

"If you ask then, what is this *Unity* of Spenser's Poem ? I say, it consists in the relation of its several adventures to one common *original*, the appointment of the *Faery Queen* ; and to one common *end*, the completion of the *Faery Queen's* injunctions. The Knights issued forth on their adventures on the breaking up of this annual feast : and the next annual feast, we are to suppose, is to bring them together again from the atchievement of their several charges.

"This, it is true, is not the classic Unity, which consists in the representation of one entire action : but it is an Unity of another sort, an unity resulting from the respect which a number of related actions have to one common purpose. In other words, it is an unity of *design*, and not of action........."

6. **John Upton** (Preface to his edition of the *Faerie Queene*).

"In every poem there ought to be simplicity and unity ; and in the epic poem the unity of the action should never be violated by introducing any ill-joined or heterogeneous parts. This essential rule Spenser seems to me strictly to have followed : for what story can well be shorter, or more simple, than the subject of his poem ? A British Prince sees in a

John Upton is one of the very few critics who hold the view.

that Spenser's Faerie Queene has the unity of action.

vision the Fairy Queen ; he falls in love, and goes in search after this unknown fair ; and at length finds her. This fable has a beginning, a middle, and an end. The beginning is : the British Prince saw in a vision the Fairy Queen, and fell in love with her : the middle, his search after her, with the adventures that he underwent : the end, his finding whom he sought."

V. THE MORAL AND SPIRITUAL ALLEGORY IN THE FIRST BOOK OF THE *FAIRIE QUEENE*

Spenser's explanation of his use of allegory in the writing of the Faerie Queene.

Spenser wrote his *Faerie Queene* as an allegory for a definite end, which he has explained in her letter to Sir Walter Raleigh. In this expository letter, he first makes it clear that the poem is an allegory, and then he proceeds to expound his general intention in the poem. Addressing Sir Raleigh, he writes :

"Sir, knowing how doubtfully all Allegories may be construed, and this booke of mine, which I have entitutled The Faery Queene, being a continued Allegory, or darke conceit, I have thought good as well for avoyding of gealous opinions and misconstructions, as also for your better light in reading thereof, (being so by you commanded,) to discover unto you the general intention and meaning, which in the whole course thereof I have fashioned, without expressing of any particular purposes or by accidents therein occasioned. The general end therefore of all the booke is to fashion a gentleman or noble person in virtuous and gentle discipline : which for that I conceived shoulde be most plausible and pleasing, being coloured with an historicall fiction, the which the most part of men delight to read, rather for variety of matter, then for profite of the ensample : I chose the historye of King Arthure, as most fitte for the excellency of his person, being made famous by many means former workes, and also furthest from the daunger of envy, and suspition of present time."

A two fold interpretation of Spenser's allegory.

Spenser thus designs an allegory that is susceptible of a two-fold interpretation : an historical interpretation, on the one hand, dealing with the religious and political events of Spenser's time, and a moral and spiritual interpretation, on the other, dealing with the action and interaction of virtues and vices. Spenser defends his own method of expressing his abstract ideas in the form of an allegory that has been enriched with all kinds of sensuous images. About this method Spenser himself says : "To some I know this Methode will seeme displeasaunt, which had rather have good discipline delivered plainly in way of precepts, or sermoned at large, as they use, then thus clowdily enwrapped in Allegoricall devises. But such, me seeme, should be satisfide with the use of these days, seeing all things accounted by their showes, and nothing esteemed of, that is not delightful and pleasing to commune sence".

E. de Selincourt's explanation of the use

An explanation of the reason why Spenser adopted allegory as a method of communiacating his thoughts is provided by E. De Selincourt, who writes :

of allegory in the Faerie Queene.

"Spenser was led to adopt it (i.e. allegory), they believe, partly by the force of mediaeval tradition, and partly under the influence of current ideas as to the didactic function of poetry. Yet, in truth, Spenser was so influenced only because he was constitutionally of that idealistic temper in which allegorical poetry had taken its rise, and because he could most readily express in that medium the rich and varied interests of a mind that continually hovered between the worlds of fact and of idea. The idealist, starting from the actual world of which he has experience, distils from it what seems to be its essence, and creates another world of spiritual and moral conceptions which becomes as real for him as that from which he has created it. This other world is not peopled by dead abstractions. The prosaic analyst may 'murder to dissect' : the artist does not merely extract and isolate, he recreates. To him ideas depend for their reality upon the vividness with which they kindle his imagination. His mind has, as it were, a centre in two worlds, and it may work with equal freedom upon material drawn from either. That imaginative vision, which gives to the world of fact a higher reality by expressing the soul that informs it, gives to the world of ideas a sensuous incarnation which utters its voice in song"[1].

Analysis of the moral and spiritual allegory of Bk. I of the Faerie Queene.

Thus in the allegory of *The Faerie Queene*, these two worlds, the one that of actual facts and the other that of spiritual and moral conceptions, blend and fuse. An attempt will be made now to give an interpretation of this moral and spiritual allegory in the First Book of *The Faerie Queene.*

Canto I.

The Knight of the Redcross-Holiness

Lady Una-Truth

Una's parents—The Human Race

Dragon—the Universal Evil.

Lady Una, the only daughter of her parents and their sole heir, seeks the help of the Fairy Queen to give her a knight that could liberate her parents from their captivity. The Fairy Queen appoints the Knight of the Redcross to assist this suppliant lady. This Knight of the Redcross is nothing else in the allegory but the embodiment of *Holiness*, as Lady Una is the embodiment of *Truth*, and her parents that of *Humanity*, held by *Evil* (represented by the Dragon) in its terrible grip. *Holiness*, or, in the words of John Ruskin, '*Reverence and Godly Fear*,' thus, seeks to champion the cause of *Truth* and reinstal it on its ancient throne in the breast of the Human race that is held in subject by the mighty force of *Evil.*

Error

Holiness, like the Knight of the Redcross in the story, has first to seek its own perfection through the trial of its strength against its many adversaries. It has first to deal with *Error*, manifold, foul and contemptible, whose den is the human heart which it infests. Holiness overcomes *Error* in a dreadful encounter, but through a great deal of hardship and much peril to its own life.

Archimago-Hypocrisy and Deceit

But a more dreadful enemy, far more difficult to overcome, because its real character remains long unknown, is *Hypocrisy*, that is represented by the treacherous guileful Archimago, outwardly holy, but in the heart a great villain, whose appearance and nature, when Lady Una and the Knight of the Redcross meet him, is described by the poet in the following lines :

1. E. de Selincourt : The Poetical Works of Edmund Spenser, O.U.P. pp. LIII-L-IV.

At length they chaunst to meet upon the way
An aged sire, in long blacke weedes yclad,
His feete all bare, his beard all hoarie gray,
And by his belt his booke he hanging had ;
Sober he seemde, and very sagely sad,
And to the ground his eyes were lowly bent,
Simple in shew, and voyde of malice bad,
And all the way he prayed, as he went,
And often knockt his brest, as one that did repent.
—F. Q. I, i, 29.

Such is the outward appearance of *Hypocrisy*, the great enemy of both *Holiness* and *Truth*.

Canto II.

Holiness and *Truth* meet *Hypocrisy* and are soon misled by its false looks of holiness and piety. By its pretended simplicity, it lures them into its snare of wiles and treachery, and using its artful engines puts them to much woe and peril. This *Hypocrisy* first separates *Holiness* from *Truth* by creating doubts and misgivings ; it then deals with each one of them separately, finding them deprived of their united strength.

Sansfoy—Infidelity

Duessa—Falsehood

Having been separated from *Truth*, its true companion, *Holiness* encounters *Infidelity* (represented by Sansfoy the Pagan Knight) that has for its companion fair-seeming *Falsehood*, (represented by Duessa) decked in all sorts of finery to bewitch its appearance all virtues that lack firmness. In its encounter with *Infidelity*, *Holiness* gains success, but falls as easy victim to the charms of *Falsehood* (represented by the lovely-looking maiden Duessa, who falsely names herself Fidessa, that is, the *Faithful*). This is the first consequence that befalls *Holiness* as soon as it loses the companionship of *Truth*. *Holiness* now takes *Falsehood* to be its companion, and offers its adorations to an unworthy object.

Canto III. The Lion—Violence, of Reason, or primitive Courage

Corceca—blind Devotion

Abessa—Abjectness

Kirkrapine—the carnal and rapacious forces.

This is the fortune of *Holiness* when separated from its true companion *Truth*. *Truth* also, in its turn, meets with the same kind misfortune. In the absence of the support of *Holiness*, it takes *Violence* (or, as some critics suggest, 'the natural *Reason* of man' ; or, according to others, 'the *primitive Courage* of untutored man,'[1]) to its aid, and with its help subdues to its subjection blind *Devotion* (represented by the aged Corceca) and *Abjectness* (represented by Abessa), and destroys those *carnal and rapacious forces* (represented by Kirkrapine) that are destructive of religious piety.

But *Truth*, deprived of the support of *Holiness*, cannot long stand on its own legs. *Hypocrisy*, in its eyes, wears the looks of holiness and gains for itself the love which it (i.e. Truth) formerly owed to actual *Holiness*. *Hypocrisy* (represented by Archimago) now undertakes to be the champion of *Truth* ; but its hollowness is soon uncovered by one of its own followers and adherents, namely, *Lawlessness* or *Unrighteousness* (represented by Sansloy) that subdues it by its sheer force and snatches away *Truth* from its hold. *Reason* or *primitive Courage* (represented by the

1. According to Ruskin's suggestion the Lion stands for Violence according to Percival, it stands for the natural Reason of man, and, according to F. M. Padeford, it represents the primitive Courage of untutored man.

Lion) can no more assist *Truth* against the superior force of *Lawlessness*, which kills *Reason* or *Courage* and seeks to hold *Truth* under its power, seeking always to violate its honour by its sheer force. Such is the fate of *Truth* when severed from *Holiness*, which alone can defend its honour. Deprived of the assistance of *Holiness*, *Truth* becomes a victim to *Hypocrisy* and *Lawlessness* or *Unrighteousness*. Sansloy = Lawlessness

Falsehood (represented by Duessa) now leads *Holiness* towards all sorts of sins; the greatest and the most attractive of which is *Pride* (represented by Lucifera) which brings in its train *Idleness*, *Gluttony*, *Lechery*, *Avarice*, *Envy* and *Wrath* driven by *Satan*, the *Arch-Evil*. Confronted with these, *Holiness* cannot remain unscathed though keeping itself aloof from them. Surrounded by these evils, it finds itself challenged by *Joylessness* (represented by Sansjoy). *Holiness*, though much weakened by its association with *Falsehood*, is yet strong enough to meet *Joylessness* and overcome it, but only after much labour and a very hard battle. This shows that *Holiness*, without the guiding hand of *Truth*, and while associating itself with *Falsehood*, is subject to the temptations of *Pride* and other evils flowing from this *Pride*, and is always threatened with *Despondency*. Canto IV. Lucifera = Pride Sansjoy = Joylessness.

In the contest with *Joylessness*, *Holiness* gains victory, but not as absolute as in the case of its fight with *Error* ; for *Falsehood*, as depicted in the character of *Duessa*, comes to the rescue of this evil, and seeks to keep it alive. *Falsehood* now pursues *Holiness* with unremitting zeal, seeking always to keep it in a state of *Despondancy*. Canto V.

Though deprived of the guiding hand of *Truth*, *Holiness* has yet for its aid *Prudence* or *Common sense*, as embodied in the character of the Dwarf that accompanies the Knight of the Redcross. It is this *Prudence* that warns *Holiness against* the dangers that lurk in the neighbourhood of Pride. It is *Prudence* that saves *Holiness* from the perils that encompass it while it has the company of *Falsehood* and the neighbourhood of *Pride* and other vices that attend it. Taking the warning of *Prudence*, *Holiness* escapes from their snare. The Dwarf = Prudence.

Truth, having fallen into the hands of *Lawlessness*, stands in imminent danger of the violation of its honour ; but the *untaught Instinct of the savage mind* or the force of *Nature*, comes to its rescue, and effects its deliverance. This *Instinct* or the force of *Nature*, is represented by the Satyrs and Fauns of the forest, at whose sight even *Lawlessness* shrinks in fear and flies away for its life. This shows that the *Instinct* of the uncivilized primitive man has a greater power over the *Lawlessness* of the vicious Pagan whose soul has been perverted to wickedness by a false teaching based on a false religion. It is strange that even the untrained *Instinct* of man is better able to recognize *Truth* and offer its homage to it, than the Intellect of the sophisticated person. Lady Una's adoration by the Satyrs and Fauns of the wood illustrates this instinctive admiration of Truth by thd unsophisticated simple man whose mind has neither been trained to virtue, nor corrupted by the influences of civilization. Canto V. Satyrs and Fauns = untaught Instinct of the savage mind.

Truth cannot abide with such an *untaught Instinct* for long ; for *Instinct* is impulsive and always susceptible to blind devotion, which is abhor-

Sir Satyrane=natural Heroism.

rent to *Truth*, however, may find a champion of its honour for some time in *natural Heroism* (represented by Sir Satyrane); but natural Heroism is not sufficient to protect it against the onslaught of *Lawless unrighteousness*, as is shown in the doubtful conflict between Sir Satyrane and Sansloy.

Hypocrisy is stubborn; in spite of its defeat and exposure at the hands of downright *Lawlessness*, it hunts after *Truth*, seeking always to lead it astray from its quest of *Holiness*.

Canto VII.

Just as *Truth* is now hunted by *Hypocrisy*, so *Holiness* is constantly pursued by the double-dealing. *Falsehood* that owes its true allegiance to *Sin* and *Joylessness*, but professes its love for *Holiness*. Duessa's artful double-dealing with Sansjoy, on the one hand, and the Knight of the Redcross, on the other, exemplifies this action of *Falsehood*.

Orgoglio=Carnal Pride.

Holiness may try to fly away from *Falsehood*, but *Falsehood* would never forsake it easily. It must pursue *Holiness* to bring it to utter ruin. *Holiness* in its encounter with *Pride*, *Falsehood* and *Joylessness* cannot escape the taint of sin, and consequent enervation of its power. *Falsehood* overtakes *Holiness* once again, and holding it in its snare delivers it into the hands of the formidable *Carnal Pride* (represented by the Giant Orgoglio). Without the saving grace of *Truth*, *Holiness* falls an easy victim into the hands of *Carnal Pride*, that makes it its thrall. This is what may be learnt from the humiliating defeat of the Knight of the Redcross at the hands of Orgoglio, who after vanquishing him throws him in a dark dungeon. This is what happens to *Holiness* when it transfers its affection from *Truth* to specious *Falsehood*.

Holiness may forsake *Truth*, but *Truth* will never remain content without *Holiness*. It will pursue its search of *Holiness* to the edge of doom; it will try to redeem *Holiness* from the bonds of *Sin* and *Carnal Pride*. This is what may be learnt from Lady Una's constant search of the Knight of the Redcross through a hundred troubles, her final success in getting from the Dwarf the tidings of his captivity, and her endeavour with Prince Arthur, whom she meets by mere chance or by divine mercy, to effect his deliverance from the dungeon in which he was thrown by the Giant Orgoglio.

Canto VIII.

Prince Arthur=Magnificence

Magnificence (represented in the character of Prince Arthur), the sum-total of all the virtues in their most perfect form, comes in the end to the rescue of *Holiness*; it attacks *Carnal Pride* in its firm stronghold; annihilates it completely, and liberates *Holiness* from its captivity. This is what Spenser meant by his allegory of Prince Arthur's fight with Orgoglio and the Prince's victory over the giant. Having destroyed Orgoglio, Prince Arthur unmasks the true shape of Duessa, who, being stripped of her royal robes and rich ornaments, looked what she really was. "A loathly, wrinkled hag, ill-favoured, old." Such is the nature of *Falsehood*, wearing an enticing look, but foul and despicable, when known in its true character.

Ca-to IX.

Magnificence or *Magnanimity* now once again unites *Holiness* to *Truth*, that had long remained separated from each other through the

machinations of *Hypocrisy*. *Holiness*, though rescued in the end from the grasp of *Carnal Pride* and the snares of many other evils, has been much contaminated by its contact with them. It now sinks into a state of *Despair*, desiring to put an end to its own existence. But *Truth*, now by its side, saves it from such a rash action. Such is the effect of the advice that Lady Una gives to the Knight of the Redcross :

The cursed man Despair.

> Come, come away, fraile, feeble, fleshly wight,
> Ne let vaine words bewitch thy manly hart,
> Ne divelish thoughts dismay thy constant spright.
> In heavenly mercies hast thou not a part ?
> Why shouldst thou then despeire, that chosen art ?
> Where justice grows, there grows eke greater grace,
> The which doth quench the brond of hellish smart,
> And that accurst hand-writing doth deface.
> Arise, Sir Knight arise, and leave this cursed place.
>
> —F.Q. I, IX, 53

Canto X. Coelia—Heavenly Grace, Fidelia—Faith, Speranza—Hope, Cherissa—Charity, The holy man contemplation

Truth, perceiving *Holiness* to be still weak, because of its contact with several evils, gives it the aid of *Heavenly Grace*, represented by Coelia. *Faith*, *Hope*, and *Charity*, represented by the three daughters of Coelia, named Fidelia, Speranza, and Cherissa, respectively, serve to purify *Holiness*. *Patience* and *Repentance* like a physician and an apothecary restore *Holiness* to its former health and vigour. Through a process of penance and austerities *Holiness* is purified from every stain of evil. *Divine Mercy* then aids it, through the process of *Contemplation*, to have a vision of the heavenly bliss. Such is the significance of the training of the Knight of the Redcross in the house of Dame Coelia.

Canto XI. The Dragon—the Antichrist, or the Creat Evil. The Tree of life.

Holiness is now almost, though not yet quite, sufficient to meet *Satan, the Antichrist and the Great Evil*, represented by the Dragon that held Una's parents in captivity, For a complete victor, *Holiness* yet needs the aid of *Christ* (represented by the Tree of Life) and his *Gospel* (represented by The Well of Life).[1] With their aid, *Holiness* gains in the end victory over the *Devil*, the great *Sin* of mankind.

Canto XII. Marriage of the Knight of the Redcross and Lady Una.

Holiness thus liberates *Mankind* (represented by Una's parents) from the bonds of the *Great Evil*. It is then united to *Truth* with which it has, in course of time, to rule over the earth, freed from all evils and sins. *Hypocrisy* and *Falsehood* may try in vain to disrupt their unity. Tied in the bond of pure love, *Holiness* and *Truth* may rule over the spirit of mankind in eternity.

Such is the teaching of Spenser in this moral epic.

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1. According to the interpretation of F. M. Padelford, the refreshing waters of the well of life and the balm of the tree of life, stand for the sacraments of Baptism and the Eucharist.

THE INTERPRETATION OF SPENSER'S ALLEGORY IN THE FIRST BOOK OF THE *FAERIE QUEENE* BY SOME EMINENT CRITICS

1 **R. W. Church** (*Spenser* : English Men of Letters. London, 1879. pp. 124-5, 163)

"The allegory is of the nature of the *Pilgrim's Progress*. It starts from the belief that religion, purified from falsehood, superstition, and sin, is the foundation of all nobleness in man ; and it portrays, under images and with names, for the most part easily understood, and easily applied to real counterparts, the struggle which every one at that time supposed to be going on, between absolute truth and righteousness on one side, and fatal error and bottomless wickedness on the other. Una, the Truth, the one and only Bride of man's spirit, marked out by the tokens of humility and innocence, and by her power over wild and untamed natures—the single Truth, in contrast to the counterfeit Duessa, false religion, and its actual embodiment in the false rival Queen of Scots—Truth, the object of passionate homage, real with many, professed with all, which after the impostures and scandals of the preceding age, had now become characteristic of that of Elizabeth—Truth, its claims, its dangers, and its champions, are the subject of the first book : and it is represented as leading the manhood of England, in spite not only of terrible conflict, but of defeat and falls, through the discipline of repentance, to holiness and the blessedness which comes with it. The Red Cross Knight, St. George of England, whose name Georgos, the Ploughman, is dwelt upon, apparently to suggest that from the commonalty, the "tall clownish young men," were raised up the great champions of the Truth—though sorely troubled by the wiles of Duessa, by the craft of the arch-sorcerer, by the force and pride of the great powers of the Apocalyptic Beast and Dragon, finally overcomes them, and wins the deliverance of Una and her love.........He idealized the excellence and the trials of this first generation of English gentlemen."

... ...

2. **W. J. Courthope** ('The Poetry of Spenser' in the Cambridge History of English Literature, Vol. III, 1934. pp. 232-3)

"While adopting the form of the romantic epic as the basis of allegory throughout his entire poem, Spenser seems soon to have discovered that he could only travel easily by this path for a short distance. In his first two books, indeed, it was open to him to represent chivalrous action of an allegorical character, which might be readily understood as a probation undergone by the hero, Prince Arthur, in the moral virtues of holiness and temperance. The first book shows the militant Christian, in the person of the Red Cross Knight, travelling in company with Una, the lady of his love, personifying wisdom or the highest form of beauty, on an enterprise, of which the end is to free the kingdom of Una's parents from the ravages of a great dragon, the evil one. The various adventures in which the actors in the story are involved are well conceived, as

setting forth the different temptations to which the Christian character is exposed; and this idea is still more forcibly worked out in the second book, which illustrates the exercise of temperance; for, here, the poet can appropriately ally the treatment of this virtue in Greek philosophy with the many allusions to it in the New Testament. In the allegories of the house of Mammon, the house of Alma and the bower of Bliss, the beauty of the imagery is equalled by the propriety with which treasures of learning are employed to bring the moral into due relief. At this point, however, the capacities of the moral design, as announced by the poet, were exhausted. 'To fashion a gentleman or noble person' in the discipline of chastity, the subject of the third book, would have involved an allegory too closely resembling the one already completed, and it is significant that a female Knight is now brought upon the scene; while both in the third and in the fourth book, the moral is scarcely at all enforced by allegory, but almost always by 'ensample', or adventure. Justice, the virtue exemplified in the fifth book, is not, as would be anticipated from the preface, an inward disposition of the knightly soul, but an external condition of things, produced by the course of politics—scarcely allegorical at all—in real countries such as Ireland, France, and the Netherlands; on the other hand, the peculiarly knightly virtue of courtesy is, in the sixth book, illustrated, also with very little attempt at allegory, by means of episodes of adventure borrowed, almost directly, from the romantic narrative of the *Morte d' Arthur*."

CRITICS ON THE ALLEGORY AND SPENSER'S *FAERIE QUEENE*

1. **W. L. Renwick** (*Edmund Spenser*, *An Essay* on *Renaissance Poetry*, London. 1957, first published 1925, pp. 145-147).

"......Spenser's letter to Raleigh testifies to his acceptance of the duty of moral teaching and to his belief in allegory as the means of its fulfilment; in taking up the position of a moral allegorist he was not abdicating from that of romantic or epic poet......Spenser's difficulty, or perhaps rather his reader's, lies in his intermediate position, with the inherited habit of allegory strong in him and at the same time the Renaissance instinct of the value of the senses and of their cultivation in art. The intellectual activity did not supersede the aesthetic, or even coalesce with it so completely as, for instance, in Dante, and he might say with Tasso: 'I do not believe it is necessary that the allegory should corresponed in every particle to the natural meaning, since no such allegory is to be seen, not even those of Plato, with are the most exact............... And Marsilio Ficino [in his commentary] on the *Symposium* quotes these words of St. Augustine: "Not all things which are feigned in figures are to be thought to have significance, for many things are added, along with those that have significance, for the sake of order and connexion."

"The confusion wrought by doubling moral and philosophical allegory with roman a cleft and permitting literary and artistic interests to suspend or supersede both, is increased by the employment of

different modes of allegory ; or, to put it more accurately, Spenser makes a heavy claim on his reader's intelligence by requiring him to be alive to all these interests together, and makes that claim the heavier by employing different modes of allegory. Much of the poetry he has brought up on, and brought up to imitate in both matter and manner, were allegorical in intention or, as has been noted, were apt to receive allegorical interpretation, and these were not uniform either in method or in purpose. The opposite poles are the symbolic personification after the manner of the *Romance of the Rose* (the mediaeval French convention inherited from Chaucer), and the true myth as he saw it in Plato. Between these lie the parable of the preacher, the fable, the interpretation of mythology, the exemplary episode, the simple but suggestive story, the illustration of a truth or of a theory, the dramatic personification as distinct from the symbolic, and intermediate modes not easy to define. These various modes were not selected according to a scheme, but instinctively as the matter formed itself in the poet's mind, or of necessity as he borrowed, nor are they easy to disentangle ; there is personification in Virgil as well as in Chaucer, myth in the *Romance of the Rose* as well as in the *Phaedrus*, and parable in both the Bible and the *Symposium*. Spenser probably never differentiated them clearly to himself, though he cannot but have been aware of the difference of his own approach to the various matters. Sometimes he mingles one with another, sometimes passes from one to another, awkwardly or easily yet always with a certain security of instinct, and, in moral if not in personal questions, with perfect lucidity."

... ...

The multiplicity of aims conveyed in the allegory of the F.Q.

2. **W. J. Courthope** ('The Poetry of Spenser, in *The Cambridge History of English Literature*, *Vol. III*, *pp. 233-35*)

"The absence of depth in Spenser's moral allegory is further shown by the multiplicity of his aims. He explains in his letter to Raleigh why his poem is called *The Faerie Queene*.

'In that Faery Queene I meane glory in my generall intention, but in my particular I conceive the most excellent and glorious person of our soveraine the Queene, and her kingdome in Faery land. And yet, in some places els, I doe otherwise shadow her. For considering she beareth two persons, the one of a most royall Queene or Empresse, the other of a most vertuous and beautifull Lady, this latter part in some places I do expresse in Belphoebe, fashioning her name according to your owne excellent conceipt of Cynthia, (Phoebe and Cynthia being both names of Diana).........'

The ambiguity of Spenser's allegory.

"The attention of the reader is thus withdrawn from the purely ideal figure of the perfect knight, to unriddle, sometimes compliments addressed to great persons at court (e. g. queen Elizabeth, who, as occasion repuires, is Gloriana, or Belphoebe, or Britomart ; Lord Grey, who is Artegall ; Sir Walter Raleigh who is Timias), and sometimes invectives against the queene's enemies in the person of Duessa, who, when she is not Theological Falsehood, is Mary Queen of Scots.

"This ambiguity of meaning is intensified by the mixture of Christian and pagan imagery, and by the blending of classical mythology, both with local antiquarian learning and with the fictions of romance. In the fifth canto of the first book, for example, Duessa, or Papal Falsehood, goes down to hell, under the guidance of Night, to procure aid from Aesculapius for the wounded paynig Sansfoy, or Infidelity, and her mission gives an opening for a description of many of the torments mentioned in Vergil's 'Inferno'. On her return to the upper air, she goes to the 'stately pallace of Dame Pryde', in whose dungeons are confined many of the proud men mentioned in the Old Testament, or in Greek and Roman history. Shortly afterwards, Prince Arthur relates to Una his nurture by the supposed historic Merlin ; and the latter, in the third book, discloses to Britomart the line of British Kings, as recorded by Geoffrey of Monmouth, and prophesies the reign of Elizabeth.

The mixture of Christian and Pagan imagery in Spenser's allegory.

"Such profusion of material and multiplicity of motive, while it gives to *The Faerie Queene* an unequalled appearance of richness and splendour, invalidates the profession of Spenser that the poem is 'a continued allegory.' Allegory cannot be here interpreted as it may be, for example, in Plato's *Phaedrus*, where the myth is avowedly used to relieve and illuminate the obscurities of abstract thought. It cannot be interpreted in Dante's meaning, when he makes Beatrice say : 'thus it is fitting to speak to your mind, seeing it is only from an object of sense that it apprehends what it afterwards makes worthy of the understanding.' Nor does it approach in moral depth the simple allegory of *The Pilgrim's Progress*, in which the author evidently employs the form of a story merely as the vehicle for the truth of Christian doctrine. In other words, the sense of Spenser's allegory does not lie in its external truth : its value is to be found in its relation to the beauty of his own thought, and in the fidelity with which it reflects the intellectual temper of his time."

The F. Q. is not a 'continued allegory.'

3. **E. de Selincourt** ('Introduction' to *The Poetical Works of Edmund Spenser*, O.U.P., pp. LIV-LV)

"………At its worst it (Spenser's allegory) is mechanical in structure and somewhat arbitrary in its symbloism ; but it is seldom unrelieved by vivid detail that gives it an independent life, and at its best it turns an abstract conception with triumphant success into concrete living form. The *Masque of Cupid* (III. 12) embraces the quaintly emblematic figures of Dissemblance twisting her two clewes of silk, and suspect peeping through his lattis, and along with them the haunting picture of Fear, 'all armed from top to toe,' yet taking fright even at the clash and the glitter of his own coat of mail. Of this kind is much of the incidental allegory in the *Faerie Queene*, and Spenser has used to the full the opportunities it offers to his rich power over colour and form, and his genius for imaginative description. But when his mind is turned rather upon the warm realities of life itself, the process is different. Human qualities, justice, temperance, and the rest, are still realized in their essence, but they are seen to be present in living human beings. Hence he does not present an abstract conception by a human symbol, but accepts under

Spenser's allegory has a complete artistic life.

his idealizing vision a human being as the symbol of his conception. Britomart is not the abstract conception of chastity, but a real woman who expresses in her personality and her conduct, along with many other powers and some human weakness, the essential quality of chastity. Una may be Truth, but she is far more. She is a woman with sufficient individuality to be 'pre-eminently dear' to that poet who of all others delighted to find his happiness 'in this world, which is the world of all of us.' And such in the main is the structural allegory of the *Faerie Queene*. The characters, indeed, are seldom presented with the subtle and complex detail of a realist. Spenser's whole artistic method is that of idealization, and of emphasis on the essential. But for all that he bases it on life. Sometimes, indeed, it is impossible to determine whether the ideal conception or the character which expresses it was his initial inspiration, whether in Sir Calidore he thought first of Courtesy or of Sir Philip Sidney, whether he drew Timial from Raleigh or found himself in hisdelineation of reckless honour falling back unconsciously upon his knowledge of his daring and impetuous friend. Allegory of this kind can easily be distinguished from the more obvious personification, however vivid ; it has all the character of myth, which, apart from all its symbolism, has complete artistic life."

VI. THE HISTORICAL ALLEGORY IN THE FIRST BOOK OF THE *FAERIE QUEENE*

Besides being a moral allegory, *The Faerie Queene* of Spenser has often a topical significance. Dryden observed : 'the original of every one of his knights was then living at the court of Queen Elizabeth, and he attributed to each of them that virtue which he thought most conspicuous in them.' Spenser himself declared in his prefatory letter to Sir Walter Raleigh : 'In that Faerie Queene I mean glory in my generall intention, but in particular I conceive the most excellent and glorious person of our sovereign the Queen, and her kingdom in Faerie Land.'

This does not suggest that Spenser's intention was to give portraits of Queen Elizabeth and her courtiers ; his primary object was to deal with moral virtues, which he sought to embody in the characters of his own creation. Undoubtedly, in the creation of his visionary characters, Spenser could not escape the influence of the actual world around him. Many of his characters bear the likeness of real men and women, who played an important role in the political and religious events of his day. Spenser was as much a poet as a man of the world. He had a deep interest in politics and religion. He was a patriot, and a partisan. He was fired by an enthusiasm that would justify the cause of the nation and see it raised above the rest of the world. As Spenser developed his moral allegory, he could not help casting his eyes on the political and religious world around him. If Una was to represent Truth, on the one hand, she could, on the other hand, be identified with Elizabeth ; similarly, Duessa represented not only Falsehood, she could also be identified with Roman Catholicism, as well as Mary Queen of Scots.

In the allegory of *The Faerie Queene* the two worlds of historical

facts and of moral and spiritual ideas blend and fuse. In the following paragraphs of this section is attempted an interpretation of the historical allegory in the first book of *The Faerie Queene*.

Historical allegory in the First Book of the Faerie Queene.

The Knight of the Redcross is St. George, or England as a militant spiritual force. Some critics have identified him with King Henry VII. Una, who represents Truth in the moral allegory, is, in the religious allegory, Truth as embodied in the doctrines of the national English Church. Una's parents suggest, according to some critics, the Old and New Testaments, or the Classical and Christian Philosophy. The Dragon, which forces Una's parents to keep themselves confined within their castle, is the Antichrist. Arthur is identified with Sidney and Leicester ; Sir Calidore, with Sidney and Essex.

The fight of the Knight of the Redcross with the monster Error, represents the conflict between Protestantism and Catholicism. The books and papers vomited by Error allude to the scurrilous pamphlets directed against Elizabeth by the Roman Catholics, and the falsehood and trickery of Duessa and Archimago practised against the Knight of the Redcross, suggest the dangers involved in a Roman Catholic reaction and plots of the Jesuits. Archimago is identified with the Pope ; his designs to calumniate Una by showing her as lying in the embrace of a fair young squire, may allude to the malicious designs of those who brought the charges of adultery against Anne Boleyn, the mother of Queen Elizabeth, and a champion of Protestantism.

The plunder of the monasteries by Kirkrapine refers to their destruction. The Lion who attends upon Una and kills Kirkrapine is identified with Thomas Cromwell, the great spiritual leader and martyr, the Champion of reform and the enemy of Roman Catholicism. In Abessa, the daughter of blind Corceca, critics have discovered the likeness of Elizabeth Barton, the Nun of Kent, who drew attention to herself as the champion of the old religion.

Sansloy is identified with Gardiner, who stood against Cromwell as the leader of the Roman Catholics. The falling of Una into his hands represents the falling of the church into the hands of Gardiner, who tried to restore Roman Catholicism and suppress Protestantism. Sansfoy, the elder brother of Sansloy, has been identified by some critics with Thomas More and by others with Cardinal Wolsey.

Sir Satyrane, undertaking the defence of Una upon the death of the lion, may be likened to Crammer, who took upon him the defence of the reformed church upon the death of the Lord Protector, Oliver Cromwell.

Orgoglio represents the tyrannical power of Romanism, embodied especially in Philip of Spain, the great enemy of England and of Protestantism. Duessa, who surrenders herself to Orgoglio, represents, in all likelihood, Mary Queen of Scots, who sought to strengthen her power by marrying Prince Philip of Spain. The triple crown which Orgoglio places upon the head of Duessa, and the royal majesty with which he invests her, are suggestive of the great favours done by the Spanish King to Queen Mary.

The seven-headed monster, the dreadful Dragon that laid waste the Kingdom of Una's parents, is the type of the Antichrist, identified by certain-critics with the Pope, the embodiment of the spirit of the Antichrist. The seven heads of this monster are interpreted to mean the seven Catholic countries that were the strongholds of Papacy. The final struggle of the Knight of the Redcross with the Dragon symbolises the struggle of Protestantism against Roman Catholicism, and the victory of the Knight is indicative of the victory of Protestantism in England. Such are the historical allusions implied in the allegory of the first Book of *The Faerie Queene*.

Historical allegory in Books II, III and IV.

In Books II, III and IV, the allusions to contemporary historical allusions are not so obvious. In Upton's view, Sir Guyon and the Palmer stand for Essex and Whitgift. The incident of the bloody babe alludes, according to some critics to the rebellion of the O' Nealls in Ireland. Braggadoccio and Trompart are supposed to stand for the Duke of Anjou and Simier, Marinell for Lord Howard of Effingham, Paridell for the Earl of Westmorland, known for his loose character. Amoret and Florimel are suggested to represent certain aspects in the character of Mary Queen of Scots. The devotion of Timias to Belphoebe may suggest Raleigh's worship of Elizabeth, or Leicester's love for Elizabeth.

Historical allegory in Book V.

The giant with the scales (V. ii. 30) is suggestive of the spirit of communism ; Pollente with his trapfalls (V. vi) of Charles IX, who instituted the massacre of Protestants on St. Bartholomew's Day ; Guizor, Pollente's groom, of Duke of Guise, the head of the Papal party in France. Soldan's fight with Arthur (V. viii) may suggest the encounter of the Spanish Armada with the English force. The story of Samient may represent the attempt of Philip of Spain to undermine Elizabeth's power in Ireland. The trial of Duessa by Mercilla refers to the trial of Mary Queen of Scots. Blandamour and Paridell are identified with Northumberland and Westmorland, both involved in the rising of the North ; the 'sage old sire' is suggestive of Burghley. Arthur's enterprise for Belge (V. x, xi) alludes to Leicester's campaign in the Netherlands ; the seventeen sons of Belge are the seventeen provinces ; the two springals (V. x. 6) sent to Mercilla are the ambassadors to the English court, the Marquess of Haur'ee and Adolph Metkerk. Geryoneo is identified with the King of Spain ; his dreadful monster (V. x. 13) is the Inquisition ; and his Seneschal is the Duke of Alva, Regent of the Netherlands. Burbon is said to represent Henry IV, King of France ; Flourdelis the genius of France, Burbon's flinging away of his shield signifies his renunciation of Protestantism ; Artegall's rebuke is aimed at the consistent policy of Burghley.

Historical allegory in Book VI.

Sir Calidore in Book VI has been identified with Sidney, Meliboeus with Sir Francis Walsingham, and Pastorella with Lady Sidney, afterwads Countess of Essex. Belgard Castle is said to have been drawn from Belvoir Castle. Sir Bellamour may represent the Earl of Rultand (VI. xii) ; the Prince of Picteland (VI. xii. 4) is identified with the King of Scotland, Calidore with Essex and Sidney. Timias and Serena, suffering the pains of the bite of the Blatant Beast, may stand for Raleigh and the Lady

who became his future wife, both of whom were for a time victims of general scandal.

Such is the general interpretation of Spenser's historical allegory.

VII. SPENSER'S POETIC ART.

A. Diction.

Spenser wrote poetry as an exercise in art. He moulded for himself a style adaptable to his mood, and expressive of his graceful personality. Every word that he wrote bears the mark of his character. E. De Selincourt remarks that 'Wordsworth and Keats have written lines which might have come from the pen of Milton ; no one has ever written a stanza that could be taken for Spenser's. His many imitators in the eighteenth century only succeeded in mingling the magniloquent with the childish ; and Thomson, the best of them, emphasized his failure to recapture the tones of his master by apologizing 'for a simplicity of diction which borders on the ludicrous'. Those who, like Shelley and Keats, have fallen most deeply under his spell come nearest to attaining his effects by avoiding all attempt at detailed imitation, and writing in their own best manner".

The charm of his characteristic style is found in his language and the sweetness of its melody. The picturesqueness and musical quality of old archaic words had a peculiar attraction for him. The use of an archaic language in *The Shepheardes Calender* emboldened Spenser to make further experiments with it in *The Faeire Queene*. Being aware of the unsettled state of the English language in his day, Spenser took upon him the task of stabilising it by making use of the spoken language as a medium of poetic expression. He put into use many obsolete words ; coined new words of his own on the model of the old ones ; and adapted his spelling and pronunciation to secure the effects of desired Cadence and melody. In the shaping of his distinctive language his deliberate aim was to create a medium which could carry the sweet mellifluous stains of his music and which could also create an atmosphere of strangeness and mystery of an ideal antique world.

Spenser's archaism is a composite product. It bears the marks of the influence of Chaucer, Malory, Marlowe and Shakespeare. Of these manifold influences, E. De Selincourt writes:

"The Chaucerian element in his language is like a distinct but seldom perceived flavour, which can be tasted in occasional words like 'warray', 'encheason', or 'solas', in the use of abstract nouns with romance terminations, and in the cadence or verbal reminiscence of such a line as

> There many minstrales maken melodye,

which suggests that from Chaucer he learnt the metrical value of the short syllable. A special touch of the romance, transplanted by Malory and others from France, is given by such words as 'prow', 'presaunt', 'belgardes', 'beauperes', 'paravaunt'. But it is significant that many of Spenser's supposed archaisms are really in a sense Elizabethan. He cherished words which though still in use were rapidly passing out of fashion, and

the sustained colouring and atmosphere of his style is thus given by a constant use of words which are found in Marlowe, Shakespeare, or Sidney, perhaps once or twice. 'Eftsoons', 'ne', 'als', 'whilom,' 'uncouth,' 'wight,' 'eke,' 'sithens,' 'ywis'—it is words like these continually woven into the texture of his diction which, more even than the Chaucerian or romance elements, give it the Spenserian colour. Thus by freely adapting spelling, pronunciation, and even word-formation, to his needs, Spenser made the fullest use of this richly compounded language. To lighten the movement and smooth the flow of his metre he could use old forms, 'as whilom was the antique worldes guize'. To suit the play of his melody or rhyme he could vary his forms, using 'dreriment,' or 'drerihed,' or 'dreariness,' 'jollihed' or jollitee'. Or he would create a form of his own such as the adjective 'daint,' or the verb to 'cherry.' "[1]

This archaism constitutes one of the distinctive features of Spenser's poetic language, and it is undoubtedly an essential element in his poetic technique. This archaism is, however, not everything. It is only a part of the whole, which, in the main, consists of pure and simple English which is the language of poetry even to-day. Coleridge took a note of this simplicity of Spenser's diction and remarked that there was 'no poet whose writings would safelier stand the test of Mr. Wordsworth's theory than Spenser.' For the sheer simplicity of diction the following stanzas of Spenser, in which he celebrates the union of the Redcross Knight with Una would compare with any that Wordsworth ever wrote :

37

His owne two hands the holy knots did knit,
That none but death for ever can devide ;
His owne to hands, for such a turne most fit,
The housling fire did kindle and provide,
And holy water thereon sprinckled wide ;
At which the bushy Teade a groome did light,
And sacred lampe in secret chamber hide,
Where it should not be quenched day nor night,
For feare of evill fates, but burnen ever bright.

38

Then gan they sprinckle all the posts with wine,
And made great feast to solemnize that day ;
They all perfumde with frankencense divine,
And precious odours fetcht from far away,
That all the house did sweat with great aray ;
And all the while sweete Masicke did apply
Her curious skill, the warbling notes to play,
To drive away the dull Melancholy ;
The whiles one sung a song of love and jollity.

—F. Q. I. XII. 37-38.

Spenser's diction is neither always archaic nor always simple. It is splendid or gorgeous or colourful according to the nature of the theme. On occasions it shows the strength of a powerful energy capable of deal-

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1. E. De Selincourt ; Introduction to the Poetical Works of Edmund Spenser, pp. LXI-LXII.

ing with great events. One is sure to feel strong sensations of pain, fear and uneasiness as one reads the following stanza in which Spenser expresses the grievous affliction of the wounded Dragon :

> For griefe thereof, and divelish despight,
> From his infernall fournace forth he threw
> Huge flames, that dimmed all the heavens light,
> Enrold in duskish smoke and brimstone blew ;
> As burning Aetna from his boyling stew
> Doth belch out flames, and rockes in peeces broke,
> And ragged ribs of mountaines molten new,
> Enwrapt in coleblacke clouds and filthy smoke,
> That all the land with stench, and heaven with horror choke.
> —F. Q. I. XI. 44.

B. SPENSER'S PICTORIAL QUALITY.

Spenser is a poetical painter, employing words and rhythms in place of brush and colour. His *Faerie Queene* is an 'enchanted landscape.' In the words of Courthope, as one reads *The Faerie Queene*, one seems to pass through a dream-like succession of pageants, and dissolving views of forests, lakes, castles, caves and palaces, each suggesting some spiritual meaning and raising in our fancy a concrete image. Each picture gains in vividness by the firmness of its outline and the richness of its colouring. M, Leguois has characterised *The Faerie Queene*, as essentially a picture gallery ; and Spenser is certainly a great painter who never held a brush. It is suggested that had he held the brush, he might have been as great a painter in England as Titian, Rubens or Rembrandt. He became, however, a painter in verse.

Spenser is a painter in verse.

The Faerie Queene is one long series of descriptions of human figures or monstrous beasts, or scenes of nature. Whatever Spenser undertakes to portray or describe, is done with the skill of a true artist in full command of his art, giving to every minute detail a vivid representation.

It is principally the natural scenery of Ireland that supplies a background for his epic poem. The scenes of Ireland that he had watched intimately, gave him pictures of concrete reality. E. de Selincourt suggests that the Irish life provided Spenser with the picture of 'the little mountain path of trodden grass where Una comes upon the damzell 'that on her shoulders sad a pot of water bore' (I.III-10), the house of Care under the steep hillside with its muddie brook and few crooked sallows (IV.V.33), the valley in which through the tops of the high trees, Florimel describes.

Natural Descriptions.

> A little smoke, whose vapour thin and light
> Reeking aloft, uprolled to the sky ;

and the hovel

> built of stickes and reedes,
> In homely wize, and walled with sods around,
> —F. Q. III. VII. 5, 6.

But Spenser shows himself to advantage not so much in set description as in slight delicate touches. In his description of the wood of error, he gives us only a conventional catalogue of trees :

8

And foorth they passe, with pleasure forward led,
Joying to heare the birdes sweete harmony,
Which therein shrouded from the tempest dred,
Seemd in their song to scorne the cruell sky.
Much can they prayse the trees so straight and hy,
The sayling Pine, toe Cedar proud and tall,
The vine-prop Elme, the Poplar never dry,
The builder Oake, sole king of forrests all,
The Aspine good for staues, the Cypresse funerall.

9

The Laurell, meed of mightie Conquerours
And Poets sage, the Firre that weepeth still,
The Willow worne of forlorne Paramours,
The Eugh obedient to the benders will,
The Birch for shaftes, the Sallow for the mill,
The Mirrhe sweete bleeding in the bitter wound,
The warlike Beech, the Ash for nothing ill,
The fruitfull Olive, and the Platane round,
The carver Holme, the Maple seeldom inward sound.

—F. Q. I, i, 8 & 9.

But there are descriptions which show Spenser's intimate knowledge of nature. Such is the account of those

two goodly trees, that faire did spred
Their armes abroad, with gray mosse overcast,
And their greene leaves trembling with every blast,
Made a calme shadow far in compasse round ;

—F. Q. I. ii. 28.

Spenser is more free from the restraints of tradition in his description of the sea and the objects associated with it. Fine metaphors drawn from the sea occur throughout *The Faerie Queene*, revealing Spenser's intimate knowledge of its varying aspects. It is from his personal observation of the Irish sea that he drew the simile of the following lines in which he gives an account of the fight between Sir Scudamour and Blandamour :

As when two billowes in the Irish sowndes,
Forcibly driven with contrarie tydes
Do meete together, each abacke rebowndes
With roaring rage ; and dashing on all sides,
That filleth all the sea with fome, divydes
The doubtfull current into divers wayes :
So fell those two in spight of both their prydes.
But Scudamour himselfe did soohe uprayse,
And mounting light his foe for lying long upbrayes,

—F. Q. IV. i. 42.

Spenser had observed the waves of the sea breaking in foam upon the rocks of the coast in Ireland. It is this image that lingers in his mind as he makes the Mermaids sing to beguile Sir Guyon :

O turne thy rudder hither-ward a while :
Here may thy storme-bet vessel safely ride ;

This is the Port of rest from troublous toyle,
The worlds sweet In, from paine and wearisome turmoyl;

33

With that the rolling sea resounding soft,
In his big base them fitly answered,
And on the rocke the waves breaking aloft,
Solemne Meane unto them measured,
The whiles sweet Zephirus lowd whisteled,
His treble, a straunge kinde of harmoney ;
Which Guyons senses softly tickeled,
That he the boateman bad row easily,
And let him heare some part of their rare melody.

—F. Q. II. xii. 32-33.

Similar are the pictures drawn from personal observation of the ferryman that

With his stife oares did brush the sea so strong,
That the hoare waters from his frigot ran,
And the light bubbles daunced all along,
Whiles the salt brine out of the billowes sprong.

—F. Q. II. xii. 10.

Spenser was specially sensitive to the light and colour that invested objects with charm. He was specially delighted by the sight of the beauty of light falling upon the water or of the colours that presented objects in their fullest splendour. It is the dazzling splendour of Pyrochles' arms that draws to him Sir Guyon's attention :

Light, shade and colour.

After that varlets flight, it was not long,
Ere on the plaine fast pricking Guyon spide
One in bright armes embattelled full strong,
That as the Sunny beames do glauncd and glide
Upon the trembling wave, so shined bright,
And round about him threw forth sparkling fire,
That seemd him to enflame on every side :
His steed was bloudy red, and formed ire,
When with the maistring spur he did him roughly stire.

—F. Q. II. v. 2.

Spenser shows himself at his best when freed from the need of describing a scene or object in actual existence. He gives free rein to his own imagination when dealing with the objects of his own creation. On such occasions he seems to experience a peculiar joy as he bathes his fanciful creations in the light and colour and shade of his own choice. Such is the joyful creation of Lucifera's 'stately pallace built of squared bricke,'

Objects of Spenser's own imaginary creation.

Which cunningly was without morter laid,
Whose wals were high, but nothing strong, nor thick,
And golden foile all over them displaid,
That purest skye with brightnesse they dismaid :

—F. Q. I. iv, 4.

Such is also Lucifera's splendid chariot,

Adorned all with gold, and girlonds gay,
That seemd as fresh as Flora in her prime,
And strove to match, in royall rich array,

Great Junoes golden chaire, the which they say
The Gods stand gazing on, when she does ride
To Joves high house through heavens bras-paved way
Drawne of faire Pecocks, that excell in pride,
And full of Argus eyes their tailes dispredden wide.

—F.Q. I. iv. 17.

Spenser's word-pictures are usually elaborate and developed at full length, with every minute detail worked to its widest span. But he is also a skilful master who knows where he has to restrain his nerve and content himself by touching upon a significant detail or two, leaving the manifold details of the picture to the imagination of his reader. Such is his picture of the captive kings and queens thrown in a dungeon in Lucifera's palace. In this dungeon were the mightiest of men that ruled the earth, and

Amongst these mighty men were wemen mixt,
Proud wemen, vaine, forgetfull of their yoke :
The bold Semiramis, whose sides transfixt
With sonnes owne blade, her fowle reproches spoke ;
Faire sthenoboea, that herselfe did choke
With willfull cord, for wanting of her will;
High-minded Cleopatra, that with stroke
Of Aspes sting herselfe did stoutly kill:
And thousands more the like, that did that dongeon fill.

—F. Q. I. v. 50.

Monstrous creatures.

Some of the most impressive pictures are those of his monstrous creatures. One of these is the dreadful Dragon

That with his largenesse measured much land,
And made wide shadow under his huge wast;
As mountaine doth the valley overcast.

—F. Q. I. xi. 8.

Each part of this terrible creature's massive body is described with so strong strokes that in the end a full picture emerges of a beast, terrible and yet attractive, fierce and yet of a hypnotising aspect. This beast has a body 'monstrous, horrible, and vast,' swollen with wrath, and poyson, and with bloudy gore,' and covered all over with brazen scales that made a terrifying noise like that of the 'clashing of an Armour bright'. His 'flaggy wings', when fully displayed, looked like two sails, 'in which the hollow wynd/Is gathered full, and worketh speedy way, and the pens, that bound his pinions were 'like mayne-yards, with flying canvas lynd,' and when he beat these to find a passage for himself through the air

The cloudes before him fled for terrour great,
And all the heavens stood still amazed with his thereat.

His huge long tail 'wound up in hundred foldes' could, when unfolded, sweep all the land behind him far, and was only a little short of three furlongs. At the end of this were fixed two stings, both 'deadly sharpe, that sharpest steele exceeden farre.' His head looked the most hideous, for

his deepe devouring jawes
Wide gaped, like the griesty mouth of hell,
Through which into his darke abisse all ravin fell.

—F.Q. I. xi. 12.

And what was still more wonderful about him was that in either jaw

I hreeranckes of yron teeth enraunged were,
In which yet trickling bloud and gobbets raw
Of late devoured bodies did appeare,
That sight thereof bred cold congealed feare:

--F.Q. I. xi. 13.

And to augment his terror

A cloud of smoothering smoke and sulphur seare
Out of his stinking gorge forth steemed still,
That all the ayre about with smoke and stench did fill.

—F.Q. I. xi. 13.

The picture of this monstrous creature would not be complete without a description of the most vital and terrorizing parts of his body, namely his eyes, which

like two bright shining shields,
Did burne with wrath, and sparkled living fyre;
As two broad Beacons, set in open fields,
Send forth their flames farre off to every shyre,
And warning give, that enemies conspyre,
With fire and sword the region to invade,
So flam'd his eyne with rage and rancorous yre;
But farre within, as in a hollow glade,
Those glaring lampes were set, that made a
Dreadfull shade.

—F.Q. I. xi. 14.

Delineation of scenes & objects of terror and horror.

Spenser has painted the beauty of nature; he has given vivid pictures of beasts and giants, but when it comes to delineating ugliness or evoking disgust or dread by representing horror in its most impressive aspects, Spenser seems to put forth all the power of his poetic language to be capable of giving the most energetic expression to the situation. Here is the description of the tremendous force of the Dragon's breath which fells the Knight of the Redcross to the ground :

Yet so exceeding was the villeins powre,
That with the wind it did him overthrow,
And all his sences stound, that still he lay full low.

13

As when that divelish yron Engin wrought
In deepest Hell, and Framd by Furies skill,
With windy Nitre and quick Sulphur fraught,
And ramd with bullet round, ordaind to kill,
Conceiveth fire, the heavens it doth fill
With thundering noyse, and all the ayre doth choke,
That can breath, nor see, nor heare at will,
Through smouldry cloud of duskish stincking smoke,
That th' onely breath him daunts, who hath escapt the stroke.

—F.Q. I. VII. 12-13.

Similar is the delineation of the affliction of the Dragon whose paw is cut off by the Knight of the Redcross with one stroke of his sword, for grief of which

And divelish despight,
From his infernall fournace forth he threw
Huge flames, that dimmed all the heavens light,
Enrold in duskish smoke and brimstone blew;
As burning Aetna from his boyling stew
Doth belch out flames, and rockes in peeces broke,
And ragged ribs of mountaines molten new,
Enwrapt in coleblacke clouds and filthy smoke,
That all the land with stench, and heaven with horror choke.

—F. Q. I. xs. 44.

Portraits of characters.

In portraying his characters, Spenser shows the same vividness of touch that he shows in describing a scene or situation or representing an object. He is as sensitive to the aspects of beauty as to those of ugliness, showing equal skill in the treatment of the repulsive as of the attractive in the human figure. He has imparted the vitality of life to the characters that he has created. Here is the portrait of Lucifera shown in all the splendour of her dazzling beauty and gorgeous array:

8

High above all a cloth of state was spred,
And a rich throne, as bright as sunny day,
On which there state most brave embellished
With royall robes and gorgeous array,
A mayden Queene, that shone as Titans ray,
In glistring gold, and peerelesse pretious stone:
Yet her bright blazing beautie did assay
To dim the brightnesse of her glorious throne,
As envying her selfe, that too exceeding stone.

In listing significant details with some slight touch of satire, Spenser resembles Chaucer to whom we owe a wonderful gallery of pictures of men and women representing a cross-section of English life. We are reminded of this great father of English poetry as we come across such a representation as that of Archimago, the arch-hypocrite, whom the Knight of the Redcross and Lady Una meet on their way:

At length they chaunst to meet upon the way
An aged Sire, in long blacke weedes yclad,
His feete all bare, his beard all hoarie gray,
And by his belt his book he hanging had;
Sober he seemde, and very sagely sad,
And to the ground his eyes were lowly bent,
Simple in shew, and voyde of malice bad,
And all the way he prayed, as he went,
And often knockt his brest, as one that did repent.

—F. Q. I, i. 29.

Such is the portrait of hypocrisy, seemingly simple but full of treacherous guile, knitting the snare of his villainous mischief while professing holiness and piety.

The sage and saintly Spenser took upon him, as it were, the task

of exposing vileness in all its ghastliness. Such is the portrait of wicked Duessa, when stripped of her meretritious adornments; for when

> They had despoild her tire and call,
> Such as she was, their eyes might her behold,
> That her misshaped parts did them appall,
> A loathly, wrinkled hag, ill favoured, old,
> Whose secret filth good manners biddeth not be told.
>
> 47
>
> Her craftie head was altogether bold,
> And as in hate of honorable eld,
> Was overgrowne with scurfe and filthy scald;
> Her teeth out of her rotten gummes were feld,
> And her sowre breath abhominably smeld;
> Her dried dugs, like bladders lacking wind,
> Hong downe, and filthy matter from them weld;
> Her wrizled skin as rough, as maple rind,
> So scabby was, that would have loathd all womankind.
>
> —F. Q. I. viii. 46-47.

When Spenser personifies his abstractions, these abstractions too acquire the semblance of living beings not only in form but also in the inner working of the mind. Here is the picture of Despair, seated in his dark den:

> That darkesome cave they enter, where they find
> That cursed man, low sitting on the ground,
> Musing full sadly in his sullein mind;
> His griesie lockes, long growen, and unbound,
> Disordred hong about his shoulders round,
> And hid his face; through which his hollow eyne
> Lookt deadly, and stared as astound;
> His raw-bone cheekes through penurie and pine,
> Were shronke into his jawes, as he did never dine.
>
> —F. Q. I. ix. 35.

It is in picturing grief and affliction that Spenser shows a surer touch of his art, than in the picturing of joy and happiness. The feeble starved figure of the Knight of the Redcross is drawn with a vividness that is of undeniable impressiveness. The Knight is said to present a 'ruefull spectacle of death and ghastly drere,' for

> His sad dull eyes deepe sunck in hollow pits,
> Could not endure th' unwonted sunne to view;
> His bare thin cheekes for want of better bits,
> And empty sides deceived of their dew,
> Could make a stony hart his hap to rew;
> His rawbone armes, whose mighty brawned bowres
> Were wont to rive steele plates, and helmets hew,
> Were cleane consum'd, and all his vitall powres
> Decayd, and all his flesh shronk up like withered flowres.
>
> —F. Q. I. viii. 41.

The purpose of this analysis is to show that Spenser as a word-painter has a high place among English poets. Keats and the Pre-Raphaelites of the Victorian age owe to him to a large extent their in-

spiration. Courthope remarks that though "Ariosto's word-painting is unequalled for brilliancy and distinctness of colour, but Spenser surpasses him in depth of imagination." Certainly, Spenser surpasses others not merely in passages of pictorial fancy ; his imagination is as large as it is vivid.

C. Spenser's Versification

The Faerie Queene of Spenser is not only a splendid picture-gallery ; it is also a great experiment in English metrical composition. The numerous passages, quoted above bear an evidence to Spenser's powers as a painter in words and images ; these passages reveal at the same time his genius as a poetical musician. Even in the writing of *The Shepheardes Calender*, seventeen years before the publication of *The Faerie Queene*, he was making experiment in the use of various metres. And when he set upon the task of composing his great epic, he thought of devising a new metrical vehicle suitable to the communication of his serious theme in slow-moving rhythmical lines capable of carrying the burden of his thought. This new invention of the poet was a nine-lined stanza, that became known after him as the Spenserian stanza. This stanza-form is a development of the eight-lined ballad strophe first introduced by Chaucer. The Chaucerian stanza, as Courthope explains, 'consisted of two quatrains with three sets of rhymes, the quatrains being connected with each other by a common rhyme in the fourth and fifth lines, thus, ab ab bc bc. To this measure Spenser gave a new movement by adding an Alexandrine, rhyming with the sixth and eighth lines, thus, aba bbc bcc. He thus approximated the character of the stanza to the ottava rima of the Italian, in which the last two lines rhyme together and mark definitely the close of each strophe.'

Spenser's treatment of his stanza has been considered to be a triumph of metrical art. It admirably suits the character of his subject. It is an excellent vehicle for the communication of his lofty sentiment, brilliant allegorical fancy, and abstract morality. He applied it with perfect ease and sureness to the various materials on which he worked. He extended its powers of communication to all kinds of moods and feelings. It can be used for the expression of a simple idea in a simple style :

> But these conditions doe to him propound,
> That if I vanquish him he shall obey
> My law, and even to my lore be bound ;
> And so will I if he me vanquish may,
> Whatever he shall like to doe or say :
> Goe straight, and take with thee to witness it,
> Six of thy fellows of the best array ;
> And bear with you both wine and juncates fit,
> Aad bid him eate : henceforth he oft shall hungry set.

Spenser can very well use his stanza for the purposes of dialectic. As an instance we may take the following stanza in which Artegall, the Knight of Justice argues the impossibility of weighing everything in a balance :

For take thy balance, if thou art so wise,
And weigh the wind that under heaven doth flow ;
Or weigh the light that in the east doth rise ;
Or weigh the thought that from man's mind doth flow ;
But if the weight of these thou canst not show,
Weigh but one word that from thy lips doth fall ;
For how canst thou those greater secrets know,
That dost not know the least thing of them all ?
Ill can he rule the great that cannot reach the small.

The Spenserian stanza provides adequate scope for the reduplication of ideas as well as words, as is evident in the following example :

Born of one mother, in one happie mold,
Born at one burden, in one happie morn.
He in the first flower of my freshest age,
Betrothed me unto the onely haire
Of a most mighty king, most rich and sage ;
Was never prince so faithful and so faire,
Was never prince so meek and debonaire.
But O vaine judgements and conditions vaine,
The which the prisoner points unto the free !

This stanza form may also be used for producing splendid effects of verbal harmony by means of the metrical combinations of proper names. In the following lines, for example, we find the grandeur that is one of the characteristic features of Milton in his *Paradise Lost* :

Let Scaldis tell and let tell Hania,
And let the Marsh of Esthambruges tell,
What colour were their waters that same day,
And all the moor 'twixt Elvesham and Dell,
With blood of Henalois that therein fell.

Speaking of the value of the Spenserian stanza, and specially of the last line, E de Selincourt writes :

"The added ninth line is a magnificent conclusion to the linked sweetness of the preceding eight, and in it the music of the whole stanza spreads and settles to a triumphant or a quiet close. Its logical value to the metrical scheme lies in the fact that, standing apart from the rest by reason of its length, it forms a distinct climax, and is in a manner detached ; yet, because it is linked in rhyme with the foregoing quatrain, it never suffers the sharp isolation that occasionally marks the final couplet of the *Ottava rima* or the rhyme royal. It is obviously fitted for sententious and reflective comment upon the situation :

Ill weares he armes, that nill them use for Ladies sake. It is admirable for rounding off an episode, or concluding a canto. It is often the most beautiful line of a stanza, which gathers strength as it proceeds, giving the last splendid touch to a vivid description :

Loe where the dreadfull Death behind thy backe doth stond

or distilling into one perfect sentence the emotion that the rest of the stanza has evoked :

Ah Love, lay downe thy bow, the whiles I may respire.

This Alexandrine, as a rule, has an almost regular iambic beat, and a

caesura which splits the line into two equal parts ; and even so constructed it can be put to many different uses. It can express a tender beauty :

So faire a creature yet saw never sunny day. It can roll magnificently as when it tells

Of old Assaracus, and Inacbus divine.

or of

A sacrament prophane in mistery of wine. it can be utterly simple :

For all we have is his : what he list doe, he may.

A slight variation from the normal type voices the subtlest grades of feeling. The addition of a syllable to the fifth foot of the line makes it dance with the grace and lightness of a bride :

When forth from virgin bowre she comes in th' early morne

By the avoidance of any marked caesura it seems to gain an added length and a more sustained and sinuous flow is of a snake that

Through the greene gras his long bright burnisht backe declares.

When the line is split by the caesura into three equal parts instead of two it acquires a slow and halting movement, as of pain and weariness :

Their hearts were sicke, their sides were sore,
their feete were lame.

In all these lines an effect is attained which would be beyond the scope of a decasyllabic verse. But to quote isolated Alexandrines gives no just idea of their true value ; for their effect they depend upon their vital relation with the metrical scheme of the whole stanza. No poet has ever woven a web of verse as subtly intricate as Spenser's. Throughout the vast length of his poem he heightens the effect proper to his interlacing rhyme-system by a constant assonance and alliteration, and by the haunting repetition of word, phrase, cadence. Spenser's supreme tour de force in this manner is to be found in the oft quoted stanzas from the *Bower of Bliss* (II. XII. 71, 74), but it is a manner habitual to him, and it is capable of infinite variation according to his mood."

—E. De Selincourt : Introduction to
The Poetical Works of Edmund
Spenser, pp. LXII—LXIV.

D. Spenser's Use of Figures

Puttenham in *The Arte of English Poetrie* gives an account of a number of rhetorical figures by means of which "all the words and clauses are made as well tunable to the ear as stirring to the mind." There are very few of these figures that Spenser has not used in *The Faerie Queene*. A word is often repeated to give the line a metrical balance ; but more often it is used repeatedly to suggest, by the peculiar quality which it imparts to the music of the stanza, a subtlety in the poet's thought or feeling. Such is the effect of the repetition of words in the following lines :

Withall she laughed, and she blusht withall,
That blushing to her laughter gave more grace,
And laughter to her blushing, as did fall.

—F. Q. II. xii. 68.

"His skill," says E. De Selincourt, "in playing throughout a whole stanza with recurrent word and phrase and cadence is that of the deft juggler, who weaves in the air intricate patterns with balls of divers colours, and yet never allows one of them to fall out of his control :

Amongst those knights there were three brethren bold,
Three bolder brethren never were borne,
Borne of one mother in one happie mold,
Borne at one burden in one happie morne,
Thrise happie mother, and thrise happie morne,
That bore three such, three such not to be fond ;
Her name was Agape whose children werne
All three as one, the first hight Priamond,
The second Dyamond, the youngest Triamond.

—F. Q. IV. vi. 41

The same love of music led Spenser to make abundant use of assonance and alliteration. Assonance is most often used by him to stress the vowel-sound of the rhyme word, by using this sound even beforehand at some significant place within the line :

Weening some heavenly goddesse he did see,
Or else unweeting, what it else might bee ;

—F. Q. IV. vi. 21.

At times assonance runs through a whole stanza, as in the following, where the vowels *ai* and *e* are repeated too often :

So there that night Sir Calidore did dwell,
And long while after, whilest him list remaine,
Dayly beholding the faire Pastorell,
And feeding on the bayt of his owne bane.
During which time he did her entertaine
With all kind courtesies, he could invent ;
And every day, her companie to gaine,
When to the field she went, he with her went :
So for to quench his fire, he did it more augment.

—F. Q. VI. ix. 34.

But Spenser's most favourite device is alliteration, which he uses to several artistic purposes. It serves to mark his rhythm and knit his verse together ; it is used to enforce meaning and secure the effects of melody. His study of the earlier English poetry and that of Chaucer revealed to him the artistic possibilities of alliteration, which in his poetry he exploited to the fullest extent. Alliteration has thus become an integral part of his poetic instrument ; and the habit of using it became so strong with him that often it led to the dictating of the choice of his diction.

Its use for emphasis is clear enough in such lines as the following :

So growen great through arrogant delight
Of th' high descent, where of he was yborne
And through presumption of his matchlesse might,
All other powers and knighthood he did scorne.
Such now he marcheth to this man forlorne,

And left to losse : his stalking steps are stayde
Upon a snaggy Oke, which he had torne
Out of his mothers bowelles, and it made
His mortall mace, wherewith his foeman he dismayde.

—F. Q. I. vii. 10

Through alliteration, Spenser tries to secure the sense of vastness and desolation, as in the following line :

In all his wayes through this wide worldes wave.

—F. Q. I. x 34

Spenser seems to have become enamoured of the sheer music of certain combinations of consonants, particularly of *s* and *l* ; and so great was his delight that often he would carry this combination through a whole stanza :

For-wearied with my sports, I did alight
From loftie steed, and downe to sleepe me layd ;
The verdant gras my couch did goodly dight,
And pillow was my helmet faire displayd.
Whiles every sence the humour sweete embayd,
And slombring soft my hart did steale away,
Me seemed, by my side a royall Mayd
Her daintie limbes full softly down did lay :
So faire a creature yet saw never sunny day.

—F. Q. I. ix. 13.

Besides being used for these special purposes, "assonance and alliteration run," as E. De Selincourt observes, "through all his verse as an integral part of its melody, a kind of sweet undertone, blending with the regular rise and fall of the verse and enhancing its rhythmical appeal, so as to form a total effect of indefinable grace and beauty."[1]

F. Comments of Critics Upon Spenser's Poetry

1. E. De Selincourt : Introduction to *The Poetical Works* of Edmund Spenser, O.U.P., pp. LXVI-LXVII.

"………His characteristic manner has the exuberance of a garden set in rich and fruitful soil, and it needs a careful tending; for even its choicest flowers may put on such luxuriant growth that they wellnigh choke each other, and if weeds chance to take root there they will grow apace. Spenser never learnt the art to prune, he was not over-careful to weed. And his verse, though it has a vigour of its own, is seldom rapid ; it is the counterpart of that brooding contemplative mood in which he looked habitually at life. Its sustaining principle was a slow circling movement that continually returned upon itself. Wordsworth's inspired lines sum up for better than any prose criticism can do, his essential quality :

Sweet Spenser moving through his clouded heaven
With the moon's beauty and the moon's soft pace.

………The world of reality was profoundly dissatisfying to him ; it was filled with baffling contradictions, where splendour clashed with meanness, and high endeavour was tainted with base self-seeking. As

1. E. De Selincourt : Introduction to The Poetical Works of Edmund Spenser, O.U.P., p. LXVI.

a man he was ready to play his part in it, and the part he played was courageous and noble, worthy of his ideals. But as an artist it was his aim to escape from it, into the delightful land of his dream, whose ways

> Are so exceeding spacious and wide
> And sprinkled with such sweet variety
> Of all that pleasant is to ear and eye,

that his travel never wearies him—a land of clear spiritual vision, in which truth is always sure of triumph, and the fierce conflicts of earth are heard faintly as from a distance, hardly disturbing the enchanted atmosphere of serene beauty. Here it was that his art found its home, with careless Quiet,

> Wrapped in eternall silence, farre from enemyes ;

and when his voice broke in upon this paradise,

> "Of his imagination 'Silence was pleased.'

2. **Courthope**: *A History of English Poetry*, Vol. II, pp 286-87

"In truth, whatever virtue there is in the subject matter of Spenser's poetry proceeds not from the ideas themselves so much as from the mind of the poet. At whatever point the reader penetrates Spenser's artistic motives—whether he has regard to the exquisite sweetness of his lyric verse, as shown in his *Prothalamion* and *Epithalamion*, or to the graceful dignity of his personal compliments as illustrated in his pastoral episode; or to the moral grandeur of his sentiments in the second book of the F.Q. and in the two cantos of *Mutability*—there he will find the working of an almost incomparable poetical intelligence. Spenser composed his poems in the spirit of a great painter, a great musician. He 'writ no language', because he wrote about things that had no longer any existence except in his imagination. Yet so beautiful was his imagination that he has secured for the offspring of his fancy an enduring life, illustrating the truth of his own doctrine that

> Wise words taught in numbers as to run,
> Recorded by the muses, live for ayde.

His ideas dwell in a kind of Limbo between the mediaeval and the modern world, invested with a mild harmonious atmosphere, which imparts a certain effect of unity to the most incongruous objects. A sense of beauty, rarely equalled, enabled him to reconcile, as far as mere form is concerned, catholic doctrine with Pagan philosophy, mediaeval romance with classical mythology......

"...Poetry can never take the place of religion. But it can soothe and elevate the mind, as nothing else in the world can do, by depicting the idea of beauty, whether it be derived from the doctrines of Dionysius the Areopagite, or from the painting of Titian. "A thing of beauty is a joy for ever," and that is the secret of the enduring life of the *Faerie Queene*."

(iii) John Wilson writes :

"There is not in all *The Faerie Queene* a more perfect passage than the stanzas from 35 to 55 canto IX-Book I—not in all poetry. Spenser's

style is said to be diffuse. So is the style of a river when it chooses to become a lake without sufficient reason for such change of character. It keeps a way-out how the land lies, and adapts career to circumstances —all its way down from source to sea. There you see it shooting straight as an arrow—here you might mistake it for a mighty serpent uncoiling in the sun – there you almost wonder why it is mule—till you gaze again and are ashamed of yourself for having expected noise from one so still and deep and here you see the old tops of trees waving in the storm. But hear not the branches creak because of the thunder of the cataract. Just so with Spenser. One hour you see him carelessly diffused in the sun-shine and enjoying the spirit of beauty, in which he lies enveloped as in a veil of dreams—another he winds away lucidly along flowery banks with a sweeter and yet sweeter song, as he hears the bowers on the borders of paradise—now as if subdued by a sudden shadow, his brightness grows a glimmer and the glimmer a gloom and you catch a sight through the mist of white tumbling waves and recoil in alarm from a monstrous sea."

(iv) **Shakespeare's praise** of Spenser in his *Passionate Pilgrim* runs thus :

> Spenser to me, whose deep conceit is such,
> As passing all conceit, needs no defence,
> Thou lov'st to hear the sweet melodious sound.
> That Phoebus' lute, the queen of music, makes,
> And I in deep delight am chiefly drown'd
> When as himself to singing he betakes.

(v) **Keats sings** of Spenser :

> A silver trumpet Spenser blows
> And as its martial notes to silence flee,
> From a virgin chorus flows
> A hymn in praise of spotless Chastity,
> 'Tis still wild warblings from the Aeolian lyre
> Enchantment softly breathe, and tremblingly expire.

VIII. THE BLEND OF THE MEDIAEVAL, THE RENAISSANCE AND THE REFORMATION ELEMENTS IN SPENSER'S POETRY

A. The Mediaeval element in *The Faerie Queene* of Spenser

Spenser both in his *Shepheardes Calender* and *The Faerie Queene* shows a reverence for the social and religious institution of the mediaeval times. He was in sympathy with the old order of chivalry that was passing away. Sir Philip Sidney and Sir Walter Raleigh were to him the last relics of the old order of Knight-errantry that had seen its days of glory in the knights of the by-gone days, when each knight took it as his most sacred pledge to defend the weak, especially the weaker sex, from the outrage of the strong, to help the miserable and to restore virtue and goodness to their rightful place of honour. The seeking of honour through perilous adventures and through fights against the mighty tyrants that oppressed the weak and the virtuous, the glorification of woman and the offering of

protection to her, the compassionate regard for the poor and the suffering—these were the ideals of the knighthood as it was practised in the ages long before the times of Spenser.

Undoubtedly these professed ideals were not always parctised in their purity by all that called themselves knights. There were good Knights that cherished ideals and were ever ready to risk their lives to justify their professions. Of this noble class were such kinghts as the Knight of the Redcross, Sir Guyon, Sir Cambell, Sir Triamond, Sir Artegall, Sir Calidore, and above all, Prince Arthur, the greatest and the most glorious Knight. These knights of Spenser were only so many embodiments of virtues that were expected to be the characteristic virtues of the knights of the old times. The Knight of the Redcross, for example, symbolises Truth ; Sir Guyon, Temperance ; Sir Cambell and Triamon, Friendship ; Sir Artegall, Justice ; Sir Calidore, Courtesy ; and Pince Arthur, Magnificence or Magnanimity. There were virtues, and, besides these there were others that Spenser had a mind to represent in other knights ; but he could not complete his epic poem as he had designed.

Besides these knights that symbolised the virtues mentioned above, there were others of an evil character. The three pagan knights, Sansfoy, Sansjoy and Sansloy (F. Q. Bk. 1), represent the three vices of Infidelity, Joylessness and Lawlessness. Orgoglio (F. Q. Bk. 1) is the embodiment of tyrannical power and of brute animal Passion ; Braggadocchio (F. Q. Bk. III) represents vanity and empty Boastfulness ; Paridell and Blandamour (F. Q. Bk IV) are the representatives of the Friendship of a base character, and Sir Sanglier (F. Q. Bk. V) represents lawless Outrage and Deceit.

Such are the kinghts of *The Faerie Queene*. As we read the pages of *The Faerie Queene*, we picture to ourselves a whole procession of the brave adventurous, knights speeding across vast deserts, through forests and up the hills, impelled by some secret urge to explore through the world their professed enemies and meet them in a single combat which could afford them an opportunity to steep their arms in the enemies' blood. We seem to hear the clash of arms and see sometimes virtue prevail against vice and sometimes virtue falling a victim to the superior power of villainy to be redeemed by a still stronger virtue. We picture also the spectacle of virtuous ladies falling into the hands of the wicked, to be redeemed in the end, not without much trial and tribulation, by the defenders of the weak and the oppressed. We seem also to see before us a band of ladies, some of whom are gentle and good, while others are false and wicked, bent on bringing the gentle and the innocent to ruin. This processon of the knights and the ladies brings to our imagination the memory of the Middle Ages when one knight met the other in battle or tournament, when the wicked among the powerful took it as an honour to seize others' ladies, while the good that had power stood for the defence of those that could not defend shemselve.

The Middle Ages had long gone away, but something of the spirit still survived in the institution of chivalry. The Middle Ages took delight in the spectacle of pageants and ceremonies and tournaments. Spenser

gave them a new splendour in his pages. He sought to revive the old institution of chivalry by investing it with a new honour and glory.

Spenser drew material for his great epic from the Arthurian romances of Mediaeval England. In no small degree did he owe his inspiration to the romances of France and those of Ariosto and Tasso among the Italians. The *motif* of these native and foreign romances is the destruction of the wicked by the righteous.

Courtesy and refinement of manners were the two essential qualities of men of rank and culture. In Spenser's own time, the royal Court of Queen Elizabeth patronised arts and culture. Her courtiers were men of culture and refined tastes. They took as much care to cultivate letters as they did to cultivate fineness in dress and wit and polish in conversation. These essential qualities were cultivated by knights and noblemen that gathered round the patronising lords in their antique castles where were held occasionally feasts and tournaments, and where could be fonnd song and dance and merriment and the display of physical prowess and intellectual wit. In Spenser's *Faerie Queene*, one finds a vision of this antique world.

There were many other themes common to the literatures of many European countries in the Middle Ages. The forlorn damsel in distress, the multi-headed monster terrorising the world and ravaging a whole, country, the terrible giant taking delight in killing men, the subtle enchanter practising his magical arts on the innocent and the unwary, the cruel enchantress making the wisest and the bravest of men victims of her affected charms, and the lustful knight in pursuit of the gentle lady—such are the characters that participate in the action of the romances of the Mediaeval Ages. In Spenser's grand epic we find characters of the same type.

It is plain that the great epic of Spenser owes its inspiration to the romances of the Middle Ages. Its subject is nothing else but the training of a young noble man in the art of acquiring those accomplishments that go to the making of a perfect Knight. R. W. Church observed :

"Though the Renaissance Element had a great fascination for Spenser, yet he looked back to the ideas and fashions of the Middle Ages in the writing of the *Faerie Queene*. The great vogue of the Middle Ages comprised the time honoured ideal of chivalry, with its reverence of honour, courtesy, woman-worship, love of Catholic ritual and compassion for the poor and suffering humanity. There was a big gap of two centuries between Chaucer and Spenser. Still the new poet yearns for the old spirit of Chaucer in his imitation of the mediaeval conceptions, conditions and vocabulary in this great poem. The Middle Ages had left a two-fold legacy behind in the form of its chivalric spirit and the great discoveries made during the reign of Queen Elizabeth that were reminiscent of that chivalric spirit. The gallant seamen of the Sixteenth century had explored the unknown oceans and brought treasures of fabulous wealth into England by plundering the Spanish ships. Great scholars and men of heroic deeds like Sir Walter Raleigh and Sir Richard Grenville had established the fame of England's Queen as the mistress of the sea. Spenser had immortalised their exploits in his great poem of *Colin Clout's Come Home*

Again. The other form of that rich legacy lingered behind in the love of religious ceremonies, masques, pageants, tournaments and court dresses and Mayor's shows. Spenser has idealized all this love of pageants and knightly equipment in the resplendent fabric of the *Faerie Queene*."

B. The Renaissance element in *The Faerie Queene* of Spenser.

In the view of R. W. Church the great charm of Spenser's *Faerie Queene* is found chiefly in three things : first, in the quaint stateliness of Spenser's imaginary world and its representatives ; secondly, in the beauty and melody of his music, the abundance and grace of his poetic ornaments in the recurring and hunting rhythm of numberless passages, in which thought and imagery and language and melody are interwoven in one perfect and satisfying harmony ; and, thirdly, in the intrinsic nobleness of his general aim, his conception of human life, at once so exacting and so indulgent, his high ethical principles and ideals, his unfeigned honour for all that is pure and brave and unselfish and tender, his generous estimate of what is due from man to man of service, affection and fidelity. His fictions embodied truths of character, which, with all their shadowy incompleteness, were too real and too beautiful to lose their charm with time.

The Faerie Queene presents to us the spectacle of a highly artificialised society, like the one that existed in Spenser's own time. In the person of Gloriana, the Queen of the Fairies, Spenser intends to give us a picture of Queen Elizabeth. It has already been pointed out, while interpreting Spenser's historical allegory, that the likeness of the various knights of *The Faerie Queene* could be met with in actual life, that Elizabeth, for example, was represented by Gloriana, that some of her qualities were embodied in such characters as Belphoebe, Una, Britomart and Mercilla ; that Arthur represented Sideny or Leicester ; that Sir Calidore represented some qualities of Sidney and some of Essex, that Grey's implication in an intrigue with Mary Queen of Scots hinted at in the subjugation of Arthegal to Radegund, that in the character of Timias one can find a vivid sketch of the failings of Raleigh. *The Faerie Queene* thus reflects the life of Spenser's own time, especially the life that he saw in the royal court and around it, with all its glamour, all its artificiality, and with all its intrigues and vices. This artificiality of life, with its refinement and polish, was one of the characteristic features of the life of England in the sixteenth century, which was the age of its Renaissance.

The Renaissance in England, as elsewhere in Europe, meant the revival of arts and learning. It implied the upsurge of an aesthetic taste, the emergence of a desire to catch beauty wherever it existed, and create its every possible form, through the medium of word, or sound, or colour, or stone. Literature, music, painting, sculpture and architecture—all these various forms of art began to be cultivated with an enthusiasm, the life of which was never seen at any other time in England during the course of a thousand years.

The Faerie Queene is not only a moral poem, as declared by the poet ; it is principally a work of art drawing its inspiration from the various forms of art cultivated in his own time. In his grand epic there is the sweetness of music, the pictorial quality of painting, the sense of solidity

that one finds in sculpture, and the sense of proportion and symmetry that are the characteristic features of architecture. Spenser had an eye for beauty, the beauty of colour and form and sound and in the creation of his own epic he creates an object of beauty.

Regarding his perception of beauty of nature and of the outward form of objects, R. W. Church observes : "Spenser's perception of beauty was quick and sympathetic. He at once gave a quick response to a beautiful scene or to a beautiful person and could reflect the same beauty in the poem. He always indulged in the richness of the picture and imagery. He has proved his gift in his pictures of Acrasia's *Bower of Bliss*, the *Garden of Adonis*, and the *Masque of Cupid.* We may open the book on any page and we shall find beauty of the picture writ large there. Face to face with this rich beauty is the charm of purity, truth and duty. In Acrasia's '*Bower of Bliss*' both the charms of beauty and glorious purity are abundantly present.

"This sense of beauty and command of beautiful expression tend to make the *Faeire Queene* full of sadness. His sweetness is blended with sternness. He is charmed by the noble and heroic ideals of his male characters, by their courage, their self-command and their self-sacrifice. The result is that the *Faeire Queene* glows with beauty ; and that beauty is so rich, so real and so elevating in its realisation".

The beauty of music and melody that Spenser created in his verse has been an object of admiration of the greatest poets since his own time. It has hardly ever been surpassed by any poet except in some very small pieces. No one has been able to sustain the sweetness of his melody in an epic of the size of *The Faire Queene*. He for the first time 'found the secret of the infinite delicacy and suggestiveness of musical rhythm and cadence of English verse'. R. W. Church observes : "In fact his invention of the nine-line stanza, the vigour, the volume and the rush of his beautiful language and the keenness and truth of his ear amid its diversfied tasks are indeed admirable, which could keep up so majestic a stream of varied poetical melody".

The age of Elizabeth was one of bold adventure. The dimensions of the known world were being extended each day by the discoveries of the yet unknown continents and islands of the world by explorers who adventured abroad in their ships to which mechanical power was not yet applied. These explorers fought their enemies on the sea to plunder their wealth and to dispossess them from their newly-discovered lands. The whole of the British nation seemed to be fired by a patriotic enthusiasm which impelled it to take every risk to win glory and greatness for the fatherland. The adventurers brought wealth to their country, most often by plundering others ; by such plunders they increased the national wealth and were thus patronised by the royal court. It is this spirit of adventure that animates the great epic of Spenser. We see one Knight battling with another knight, sometimes with no apparent cause but only to win glory from him. Most often his noble knights are inspired with the selfless motive of rescuing the weak from the clutches of the mighty. The honour that they gain in vanquishing the wicked is in their view, sufficient reward for all their pains. The Knight of the Redcross, in taking upon him the task of

destroying the Dragon that ravaged the knigdom of Lady Una's parents and held them in captivity, had no other motive but that of relieving noble helpless persons in distress. The same spirit of adventure that inspired the hearts of the adventurers and the explorers of the age of Elizabeth, is seen to inspire the hearts of Spenser's noble knights undertaking perilous adventures to earn for themselves honour and reputation.

C. The Reformation Element in *The Faerie Queene* of Spenser.

In the matter of his subject, Spenser owed much to the Middle Ages, and the Renaissance. But the spirit and the purpose of his great epic is inspired by the moral and religious doctrines of the Reformation. In his own life Spenser was a devout Christian, and epecially a staunch Protestant. Though in his *Faerie Queene*, the moral philosophies of Plato, Epicurus and Aristotle find a significant place, yet Spneser was first and foremost a Christian, but a Christian with a broad outlook. He sought to assimilate the best in the Greek moral philosophy, and in advocating his six moral virtues in the six Books of *The Faerie Queene* that the could complete, he drew as much from the Greek as from the Christian moral philosophy. Spenser's ideal gentleman was to be a man, in whom could be found a judicious blend of the essential Aristotelian and Christian virtues. It is this essential characteristic of *The Faerie Queene* which makes it not merely the product of the Renaissance, but essentially of Reformation in the matter of its spirit.

In the First Book of *The Faerie Queene*, Spenser in a way allegorises the struggle between the reformed Chruch headed by Queen Elizabeth, and the Roman Catholic Church, represented by her rival, Mary Queen of Scots. Una in one represents as well Queen Elizabeth, as the reformed Church of England or the True Church. Lady Una's rival, Lady Duessa, represents the Queen of Scots, the representative of the Roman Catholic Religion, which, in Spenser's view stood for Falsehood. Lady Una's simplicity, her white spotless simple garments and her humility characterise the simplicity, the purity and the humility of the Puritan Church. In contrast to this the price of Lady Duessa, her rich royal garments, her falsehood and trickery and her actual ugliness when she is laid bare—all these represent the evils that existed in the Roman Catholic Church with all the pomp and grandeur of its feasts and ceremonies.

The giant Orgoglio is said to represent the Pope, specially as the temporal head of the Roman Catholic Church. Orgoglio's taking of Duessa for his "deare", and his placing on her head a triple crown and his investing of her with royal majesty—all these are suggestive of the allurements promised to Mary Queen of Scots by the Pope.

There are many other wicked characters and monsters in the First Book of *The Faerie Queene* which may be taken to represent the various evils that Spenser found in the Roman Catholic Church. Archimago, for example, has been suggested to represent the hypocrisy of the Roman Catholics ; Corceca, their blind Devotion ; Abessa, their superstitious nature ; Lucifera, their pomp and grandeur and their parade of their splendour ; and the old Dragon, the Satan in them. The Protestant Church is the

only true Church for Spenser. Its various characteristics are also represented by various characters. The Knight of the Redcross, for example, represents its active militant character ; Lady Una, its Truth, Simplicity and genuine Holiness ; Dame Coelia, the Heavenly life that it promises ; Speranza, the Hope that it gives to its adherents ; Fidelia, the true Faith that it awakens ; Charissa, the faith in Charity that it arouses ; and the holy man Contemplation, the spiritual power that gives a clear vision of Truth.

Thus we find that in the First Book of *The Faerie Queene*, Spenser has clothed in his allegory the struggle of the Protestant England against the Church of Rome. Prof. Selincourt gives his anaylsis of the subject of the First Book of *The Faerie Queene* in these words :

"In Book First, of Holiness, the Red Cross Knight sets forth as the champion of Una, or Truth, to slay the old Dragon that is devastating her father's country (England). In her company he fights a successful battle against Error (Roman Catholicism), but he is soon led by the arch-deceiver (the Pope), the impersonation of Guile and Fraud, to distrust the integrity of his lady (Una) and take Duessa (Roman Catholicism) in her stead. Enamoured of false Religion, he is able to defeat the Pagan knights : (Moslem powers) Sansfoy and Sansjoy, but he (the Red Cross Knight) falls an easy victim to Orgoglio (Philip II of Spain), the Giant of Pride. Una (the Anglican Protestant Church) brings to his aid the divine strength of Arthur ; but, though rescued from the sin of pride, he is weakened by suffering and remorse, and narrowly escapes the toils of Despair. It is only after dwelling in the House of Holiness and learning there the full meaning of the Christian faith that he gains strength to overcome Error and becomes worthy to wed with Una".

An analysis of this epic shows how skilfully Spenser could blend various elements in a composite whole. In the words of a critic Spenser "sought to attain by the help of ancient philosophy a profounder interpretation of Christianity. To him, as to Sidney, Daniel, Ben Jonson, the new thought, the new poetry, were not idle vanities, but things of high and serious interest. He tried to harmonise these two great forces, to unite the charm of this new and splendid poetry with the profound appeal of this new summons to a more spiritual religion, a closer walk with God. This is what Spenser wanted to achieve in *The Faerie Queene*—a poem which should at once delight the courtiers, enamoured of the new poetry, and satisfy the religious enthusiasts of his day. It was a difficult task to effect a compromise between the courtly, sensuous, chivalrous poetry of the Renaissance, and the intenser spirit of the Protestant Christianity, intent on other-worldliness". Spenser's unique success lay in his ability to bring into a perfect harmony these two great forces influencing the minds of men in his time.

IMPORTANT QUESTIONS

1. "Almost the whole spirit of the Renaissance under Elizabeth, except its coarser and baser elements, is in its (*The Faerie Queene's*) pages." Discuss.
2. "The perfection of woman is to be characterless." Consider how far the female characters of Spenser approximate to this ideal.
3. What evidence of the spirit of the Reformation do you find in *The Faerie Queene* ?
4. Attempt a full discussion of the influences which shaped Spenser's genius.
5. Examine the conduct of the moral and spiritual allegory in Book I of *The Faerie Queene*.
6. "Una may be Truth, but she is far more. She is a woman with sufficient individuality to be pre-eminently dear to that poet who of all others delighted to find his happiness in the world which is the world of all of us." Discuss.
7. Illustrate from Book I of *The Faerie Queene* the methods and merits of Spenser as a poet of description.
8. Write an essay on the principal metrical forms used by Chaucer and Spenser.
9. What is implied in the description of Spenser as the second father of English Poetry ?
10. What was Spenser's aim in designing *The Faerie Queene* and how far does he achieve it in his first book ?
11. It has been remarked that *The Faerie Queene* contains at least four allegories—moral, religious, political and personal. Examine the First Book in the light of this remark.
12. Spenser claims that in *The Faerie Queene* he has 'followed at all the antique poets historical'. What does he mean by this claim, and how far is it justified ?
13. Comment on the view that Spenser has no compact and consistent system of thought.
14. Write an essay on Spenser's poetic diction.
15. "Spenser's genius is epic, not lyric ; he is a story-teller, not a singer". Discuss.
16. Comment on the influence of the Renaissance on Spenser.
17. Give a critical account of the Spenserian stanza. What are the advantages and disadvantages of its use ?
18. "Allegory has often been condemned as a debased form of art". Do you feel that at all true of *The Faerie Queene*.
19. Does Spenser excel as a narrative or as a contemplative poet ?

20. "The Faerie Queene has no hero, no story, no dramatic life, no tragical interplay of human will and passion. It is a pageant and allegory of life". Discuss.

21. "His poetry, like his own thought, was a battle-field. In his verse the classic Renaissance and religious Reform ride against each other with spears couched, like the Knights in his many jousts and tournaments." Discuss with reference to Spenser's *Fareie Queene*.

22. "Spenser was not a mere critic of life, but a constructive idealist, and intent on a possible ideal." Discuss.

23. "The eternal war of good and evil"—that is the real theme of "*The Faerie Queene*." Discuss.

24. "Spenser delighted in luxurious enjoyment ; Chaucer in severe activity of mind." Discuss and illustrate the statement.

25. Compare Chaucer and Spenser as story-tellers.

26. Discuss the influence of the Renaissance on Spenser and his poetry.

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SPENSER

The Faerie Queene

Book I

Spenser's address to his reader.

1. Lo ! I, the man whose Muse *whylome*[1] did *maske*[2],
As time her taught, in lowly Shepherds *weeds*,[3]
Am now enforst, a farre unfitter taske,
For trumpet sterne to chaunge mine *Oaten reeds*[4],
And sing of Knights and Ladies gentle deeds ;
Whose praises having slept in silence long,
Me, all too meane, the sacred Muse *areeds*[5]
To *blazon*[6] broade emongst her learned throng :
Fierce warres and faithful loves shall moralize my song.

1. formerly.
2. disguise herself.
3. garments.
4. the musical instrument of the shepherds
5. urges.
6. proclaim.

Spenser's invocation to Clio, the Muse of History.

2. Helpe then, O holy *virgin*[1] ! chief of nyne,
Thy weaker Novice to performe thy will ;
Lay forth out of thine everlasting *scryne*[2]
The antique rolles, which there lye hidden still,
Of Faerie knights, and fayrest *Tanaquill*[3],
Whom that most noble *Briton Prince*[4] so long
Sought through the world, and suffered so much ill,
That I must *rue*[5] his undeserved wrong :
O,helpe thou my weake *wit*[6], and sharpen my dull *tong*[7]!

1. Clio, the Muse of History.
2. 'writing desk'.
3. Caia Tranquil, the wife of Tarquin Priscus, the type of a noble queen.
4. Prince Arthur.
5. feel pity for.
6. mind. 7. speech.

Spenser's invocation to Cupid, Venus, and Mars.

3. And thou, most dreaded *impe*[1] of highest Jove,
Faire *Venus sonne*[2], that with thy cruell dart
At that good knight so cunningly didst *rove*[3],
That *glorious fire*[4] it kindled in his hart ;
Lay now thy deadly *Heben*[5] bowe apart,
And with thy mother mylde come to mine ayde ;
Come, both ; and with you bring triumphant *Mart*[6],
In loves and gentle jollities *arraid*[7],
After his murdrous spoyles and bloudie rage *allayd*[8].

1. offspring, child.
2. Cupid. 3 aim.
4. fire of love.
5. of ebony wood, to which were formerly ascribed certain poisonous properties.
6. Mars, the Roman god of war.
7. dressed.
8. decreased.

Spenser's invocation to Her Glorious Majesty Queen Elizabeth.

4. And with them eke, O Goddesse heavenly bright !
Mirrour of grace and Majestie divine,
Great Ladie[1] of the greatest *Isle*[2], whose light
Like *Phoebus lampe*[3] throughout the world doth shine,
Shed thy faire beames into my feeble eyne,
And raise my thoughtes, too humble and too vile,
To thinke of that true *glorious type*[4] of thine,
The *argument*[5] of mine *afflicted*[6] *stile*[7] :
The which to heare *vouchsafe*[8], O dearest dread, a-while

1. Queen Elizabeth.
2. Great Britain.
3. the light of the sun.
4. Gloriana, the Fairy Queen, the type of Elizabeth.
5. subject.
6. lowly.
7. pen.
8. condescend, be pleased.

CANTO 1

The Patrone[1] of true Holinesse
Foule Errour[2] doth defeate :
Hypocrisie[3], him to entrappe,
Doth to his-home entreate.

1. the Red Cross Knight.
2. falsehood.
3. represented by the wizard Archimago.

1. Spenser opens his poem with an address to his reader. He tells the reader that he, whose Muse till now has disguised herself in such humble garments of a shepherd (i.e. he who till now has composed only such lowly songs as those of the "Shepheards Calender") as suited the various occasions (of the songs of the several seasons in the "calender"), is now enforced to undertake a task for which he finds himself quite unfit. This task is that of changing the oaten pipes of the shepherd for the trumpets that proclaim the stern deeds of war ; that is, he has to leave aside pastoral poetry and proceed to the composition of an epic poem celebrating the deeds of noble knights and ladies whose praises have since long remained unsung. Though he feels incapable of such a task, he is urged by the sacred Muse of song to proclaim their deeds of chivalry among the learned. His song shall celebrate fierce wars and faithful loves and shall seek to draw moral lessons from them.

2. Spenser implores Clio, the holy Muse of History, to help her weak inexperienced servant to do her bidding. He prays to her to open for him her inexhaustible desk containing those secret ancient parchments in which is inscribed the history of the knights of the fairy-world and of that 'fairest' Fairy Queen whom the most noble British Prince, Arthur sought through the world and for whom he suffered so many hardships that the poet is moved with pity for his ill fortunes. [In the persons of the Fairy Queen and Prince Arthur, Spenser means to flatter indirectly Queen Elizabeth and the Earl of Leicester respectively.] The poet implores the holy Muse to aid his weak intellect and quicken his dull speech.

3. Spenser now implores the help of Cupid, the dreaded offspring of Jove (Jupiter) and Venus, who shot his cruel dart so skilfully at Prince Arthur, that it kindled in his glorious heart an unquenchable fire of love for the Fairy Queen, Gloriana. He implores him to lay aside his deadly bow of ebony wood and come to his aid with his gentle mother. He importunes both Cupid and his mother, Venus to come to his aid and bring with them also triumphant Mars in the mood of love and gentle mirth, after having quenched his thirst for blood in murder and destruction.

4. Spenser, in the end, implores the help of Her Majesty Queen Elizabeth, the bright heavenly goddess, the mirror of grace and divine majesty and the noblest lady of the most glorious island of Great Britain whose light shines throughout the world. He implores her to illumine his weak eyes with the light of her fair beams and to raise his humble and low thoughts to the contemplation of that Fairy Queen who is the true type of Her Majesty the Glorious Queen and the subject of the poet's humble song. He implores the Queen, who is the object of love as well as of fear, to condescend to hear this song which he proposes to sing.

Canto 1. The opening stanza states in brief the subject of the first canto of the First Book of "The Faerie Queene". The Knight of the Red Cross, who represents Holiness meets with the monster Error whom he defeats in a grim fight. He further meets with the enchanter Archimago, who represents Hypocrisy. This enchanter lures him to his cottage where he devises means to do him evil.

The Red Cross Knight, representing Holiness or the 'Church Militant', seen riding on the plain in his arms.

1. A GENTLE *Knight*[1] was *pricking*[2] on the plaine,
Ycladd[3] in mightie armes and silver shielde,
Wherein old *dints*[4] of deepe woundes did remaine,
The cruell markes of many a bloody fielde ;
Yet armes till that time did he never wield.
His angry steede did *chide*[5] his foming *bitt*[6],
As much disdayning to the *curbe*[7] to yielde :
Full *jolly*[8] knight he seemd, and faire did sitt,
As one for knightly *giusts*[9] and fierce encounters fitt.

1. The Knight of the Red Cross, representing Holiness.
2. riding by spurring the horse.
3. clad, equipped.
4. mark, stroke.
5. chafe at.
6. iron mouth piece of bridle

7. chain passing under lower jaw of the horse, used as a check, 8. handsome, fair. 9. jousts, fights between two Knights etc. on horseback with lances.

This Knight bore the marks of a red Cross on his breast and his shield.

2. And on his brest a bloodie Crosse he bore,
The deare remembrance of his dying Lord,
For whose sweete sake that glorious *badge*[1] he wore,
And dead, as living ever, him ador'd :
Upon his shield the like was also *scor'd*[2],
For *soveraine*[3] hope which in his helpe he had.
Right faithfull true he was in deede and word,
But of his *cheere*[4] did seeme too solemne *sad*[5] :
Yet nothing did he dread, but ever was *ydrad*[6].

1. mark, emblem.
2. marked.
3. supreme.
4. countenance.
5. serious.
6. dreaded by others.

The Knight was proceeding on an adventure enjoined upon him by Glorian, the Fairy Queen.

3. Upon a great adventure he was *bond*[1],
That greatest *Gloriana*[2] to him gave,
(That greatest Glorious Queene of Faery land)
To winne him *worshippe*[3], and her grace to have,
Which of all earthly thinges he most did crave :
And ever as he rode his hart did *earne*[4]
To prove his *puissance*[5] in battell brave
Upon his foe, and his new force to learne,
Upon his foe, a *Dragon*[6] horrible and stearne.

1. bound, proceeding.
2. or Tanaquil, the Fairy Queen.
3. honour.
4. yearn, earnestly desired.
5. power. 6. a mythical monster like crocodile.

or snake with wings & claws, representing the Devil.

Beside the Knight rode on an ass a lovely snow-white lady leading in a string a white lamb.
[This lady, named Una, represents Truth.]

4. A lovely *Ladie*[1] rode him faire beside,
Upon a lowly *Asse*[2] more white than *snow*[3],
Yet she much whiter ; but the same did hide
Under a *vele*[4], that *wimpled*[5] was full low ;
And over all a blacke *stole*[6] shee did throw :
As one that inly mournd, so was she sad,
And heavie sate upon her *palfrey*[7] slow ;
Seemed in heart some hidden care she had,
And by her, in a line, a milkewhite *lambe*[8] she lad.

1. Una, personifying Truth,
2. representing humility,
3. symbolising purity. 4. veil.
5. gathered into plaits. 6. a long robe worn by priests. 7. a lady's saddle-horse.
8. symbolising Innocence.

This pure lady, descended from a royal family, was taking the Knight to avenge the expulsion of her parents by the 'horrible' Dragon.

5. So pure and innocent, as that same lambe,
She was in life and every *vertuous lore*[1] ;
And by descent from Royall *lynage*[2] came
Of ancient Kinges and Queenes, that had *of yore*[3]
Their *scepters*[4] stretcht from East to Westerne shore,
And all the world in their subjection held ;
Till that infernall *feend*[5] with foule *uprore*
Forwasted[6] all their land, and them expeld ;
Whom to avenge she had this Knight from far *compeld*.[7]

1. doctrine of virtue. 2. lineage.
3. in the past.
4. staff borne as symbol of sovereignty. 5. the Dragon mentioned in St. 3.

6. utterly wasted. 7. called to her aid.

1. A gentle Knight was riding on the plain equipped with strong arms and a silver shield bearing the marks of deep cuts received in many a bloody war of the past. This Knight had never till this time worn any arms of war. His raging steed foamed at the mouth and it appeared as if he chafed at his mouthpiece and spurned to be restrained by the iron curb in his mouth. The Knight looked handsome and as he sat on his horse, he looked quite a fit person for knightly combats and fierce battles.

2. The Knight bore the marks of a red Cross on his breast in the loving memory of his dead master whom he adored even after his death as if he was ever living in his presence. The same emblem (of the red Cross) was marked on his silver shield as well as if he had an everlasting hope in the supreme help of his dead master. He was conscientious and true in his word and deed. He had a face that looked solemn and serious. He had fear of none, but was himself rather dreaded by the sinful.

3. The Knight was proceeding upon an adventure enjoined upon him by Gloriana the great glorious Queen of the Fairy Land. By this adventure he could win honour as well as the grace of the Fairy Queen, which he prized above all earthly things. As he rode on his way, his heart earnestly desired to encounter some enemy in a fierce battle and know his own untried strength against his new enemy, the horrible cruel Dragon, whom he had been asked to destroy.

4. By the side of the Knight rode fairly a lovely lady upon a humble ass looking more white than snow. But the lady herself was far more white than the ass, although she hid her whiteness under a plaited veil hanging low over her face. Over her garments she had thrown a long black robe. She looked sad as if she mourned some grievous loss. She sat with her heavy heart upon her slow-moving palfrey. It seemed she carried some hidden grief in her heart. As she rode, she led in a flaxen cord a milk-white lamb by her side. [Here the lovely lady is Una, the personification of Truth. The ass represents Humility and the lamb Innocence. Here the poet allegorically suggests that Truth rests on Humility and is accompanied by Innocence.]

5. This lady was as pure and innocent in her life as the lamb that she led by her side. She was also versed in the teachings of virtue. She descended from a royal line of kings and queens who had in the past extended their sovereign rule from far East to the western shore and held the entire world under their sway till the foul hellish Dragon raised a terrible tumult and wasting utterly their land expelled them from their kingdom. To avenge this plight of her parents, she had called this Knight to her aid.

Behind the Lady trudged wearily a Dwarf (representing Prudence or Common sense).

6. Behind her farre away a *Dware*[1] did lag,
That lasie seemd, in being ever last,
Or wearied with bearing of her bag
Of *needments*[2] at his backe. Thus as they past,
The day with cloudes was suddeine *overcast*[3],
And angry Jove an hideous storme of raine
Did poure into his *Lemans*[4] lap so fast,
That everie *wight*[5] to *shrowd*[6] it did constrain ;
And this faire couple eke to shroud themselves were *fain*[7]

1. representing Prudence or Common sense.
2. necessaries.
3. covered.
4. ladylove's, sweetheart's.
5. creature, person, or thing.
6 take shelter.
7. willing under compulsion.

There arises a sudden storm accompanied by rain.

They enter the grove of Error.

7. Enforst to seeke some *covert*[1] nigh at hand,
A shadie grove not farr away they *spide*[2],
That promist ayde the tempest to withstand ;
Whose loftie trees, *yclad*[3] with sommers pride,
Did spred so broad, that heavens light did hide,
Not *perceable*[4] with power of any starr :
And all within were pathes and *alleies*[5] wide,
With footing worne, and leading inward farr.
Faire *harbour*[6] that them seems ; so in they entred ar.

1. shelter, esp thicket.
2. espied, saw.
3. clad, clothed with foliage.
4. penetrable.
5. walks, passages, esp. in park or garden.
6. shelter.

The grove described.

8. And foorth they passe, with pleasure forward led,
Joying to heare the birdes sweete harmony,
Which, therein *shrouded*[1] from the tempest dred,
Seemd in their song to scorne the cruell sky.
Much can they praise the trees so straight and hy,
The *sayling Pine*[2] ; the Cedar proud and tall ;
The *vine propp*[3] Elme ; the Poplar never dry ;
The *builder Oake*[4], sole king of forrests all ;
The *Aspine*[5] good for *staves*[6]; the Cypresse *funerall*[7];

1. sheltered.
2. pine for building sailing ships.
3. vine-supporting.
4. the Oak used for building purposes.
5. the asp tree.
6. curved pieces of wood forming sides of cask.
7. emblematic of death.

The grove described. (Contd.)

9. The Laurell, *meed*[1] of mightie Conquerours
And Poets sage ; the Firre that *weepeth still*[2] ;
The Willow, worne of *forlorne Paramours*[3];
The *Eugh*[4], obedient to the *benders*[5] will ;
The Birch for shafts ; the Sallow for the mill ;
The Mirrhe *sweete-bleeding*[6] in the bitter wound ;
The *warlike Beech*[7]; the Ash for nothing ill ;
The fruitfull Olive ; and the *Platane*[8] round ;
The *carver Holme*[9]; the Maple seeldom inward sound.

1. reward, crown.
2. the fir that continually exudes gum or resin.
3. the willow of which the be eaved lover makes a mourning garland. 4. the Yew used for making bow. 5. of the bowman. 6. the myrth exuding a sweet-smelling medicinal gum. 7. the beech of which war-chariots were made. 8 plane tree of broad trunk. 9. the holm suitable for carving.

The storm having overblown, they desire to pursue their journey; but fail to find a way out of the "wandering wood."

10. Led with delight, they thus *beguile*[1] the way,
Untill the *blustring*[2] storme is *overblowne*[3] ;
When, *weening*[4] to returne whence they did stray,
They cannot finde that path, which first was showne,
But wander to and fro in waies unknowne,
Furthest from end then, when they neerest *weene*[5],
That makes them *doubt*[6] their wits be not their own ;
So many pathes, so many turnings seene,
That which of them to take in *diverse*[7] doubt they *been*[8].

1. delude themselves.
2. boisterous, fierce
3. passed.
4. thinking.
5. think.
6. fear.
7. of many kinds.
8. are.

6. Behind the lady far away trudged wearily a Dwarf that seemed lazy, being always the last, or was actually wearied with the carrying of the lady's bag on his back. As they passed on, the sky was suddenly covered with clouds and angry Jupiter hurled such a dreadful storm of rain on the Earth that every creature felt compelled to seek shelter for itself and so the Knight and the Lady too were forced to desire protection.

7. Forced to look for some shelter nearby, they saw not far away a shady grove that gave them hope of protection from the storm. The tall trees of this grove were clothed so thickly with the foliage of the summer and spread so broad that the light of the day was completely excluded and no light of any star could penetrate its darkness. But within this grove there were walks and wide passages worn out with footsteps and leading far within it. This grove seemed to them a fair place of refuge and so they entered it.

8. Impelled by pleasure, they move onwards delighting to hear the sweet songs of birds which, sheltered from the raging tempest, seemed in their joy to laugh to scorn the frowning sky. The Knight and the Lady praised the tall straight trees—the pine used for building sailing ships, the proud tall cedar, the vine-supporting elm, the poplar full of sap, the oak used for building purposes and the lord of the forests, the asp used for building casks and the cypress of mournful appearance that emblems death.

9. They behold here the laurel the wreath of which crowns the heads of great conquerors and wise poets, the fir-tree which continually exudes gum, the willow of which the bereaved lover makes a mourning garment, the Yew used for making serviceable bows, the birch used for making arrows, the sallow used for making shafts of grinding mills, the myrrh that exudes a sweet-smelling gum soothing to the wound, the beech of which war-chariots are made, the ash-tree of universal use, the fruit-yielding olive, the plane tree of round trunk, the holm suitable for carving and the maple tree of rotten core.

10. Impelled by delight, they delude themselves along those mysterious ways until the raging storm is passed. Now they think of returning to the place from where they had strayed into these by-paths. They fail to find the path which they had first seen. They wander about in unknown ways, and when they hope to be nearing the desired place, they find themselves farthest from it. This makes them fear that they had lost their wits. They find so many paths and turnings that they are in several kinds of doubts as to which way to choose.

They resolve to pursue some one path to its end and are led to a Den in the thickest part of the wood.

11. At last *revolving*[1] forward *still*[2] to fare,
Till that some end they finde, *or*[3] in or out,
That path they take that beaten seemd most bare,
And *like*[4] to lead the labyrinth *about*[5];
Which when by *tract*[6] they hunted had throughout,
At length it brought them to a hollowe cave
Amid the thickest woods. The Champion *stout*[7]
Eftsoones[8] dismounted from his courser brave,
And to the Dwarfe a while his *needlesse*[9] spere he gave.

1. pondering.
2. continuously.
3. either.
4. likely.
5. out of.
6. track, trace.
7. bold.
8. forthwith, at once.
9. no longer needed.

The Lady warns the Knight to take caution as there might lurk some unknown danger.

12. 'Be well aware', quoth then that Ladie milde,
'Least suddaine *mischiefe*[1] ye too rash provoke :
The danger hid, the place unknowne and wilde,
Breedes dreadfull *doubts*.[2] Oft fire is without smoke,
And perill without show : therefore your stroke,
Sir Knight, withhold, till further tryall made.'
'Ah Ladie' (sayd he) 'shame were to *revoke*[3]
The forward footing *for*[4] an hidden *shade*[5] :
Vertue gives her selfe light through darnesse for to *wade*[6]'.

1. harm, misfortune.
2. fears.
3. withdraw, draw back.
4. for fear of.
5. danger.
6. pass.

The Lady tells the Knight that they were in the 'wandering w od, at the gate of the Den of Error.

13. 'Yea but' (quoth she) 'the perill of this place
I better *wot*[1] then you : though nowe too late
To wish you backe returne with foule disgrace,
Yet wisedome warnes, whilest foot is in the gate,
To stay the steppe, ere forced to *retrate*[2].
This is the wandring wood, this *Errours* den,
A monster vile, whom God and man doe hate :
Therefore I *read*[3] beware.' 'Fly, fly !' (quoth then
the fearefull Dwarfe) 'this is no place for living men.'

1. know.
2. retrace, draw back.
3. warn.

The Knight disregards this warning and enters the den where he beholds the ugly loathsome monster, Error.

14. But, full of fire and *greedy hardiment*[1],
The youthfull Knight could not *for ought*[2] be *staide*[3] ;
But forth unto the darksom hole he went,
And looked in : his *glistring*[4] armor made
A litle *glooming*[5] light, much like a shade ;
By which he saw the ugly monster plaine,
Halfe like a serpent horribly *displaide*[6],
But th'other halfe did womans shape retaine,
Most lothsom, filthie, foule, and full of vile disdaine.

1. eager and impetuous boldness.
2. for anything, by any means.
3. restrained.
4. glittering, sparkling.
5 gleaming, faint.
6. spread out.

This Monster described.

15. And, as she lay upon the durtie ground,
Her huge long taile her den all overspred,
Yet was in *knots*[1] and many *boughtes*[2] *upwound*,[3]
Pointed with mortall sting. Of her there bred
A thousand yong ones, which she dayly fed,
Sucking upon her poisnous *dugs*[4] ; each one
Of sundrie shapes, yet all *ill-favored*[5] :
Soone as that uncouth light upon them shone,
Into her mouth they crept, and suddain all were gone.

1. hard lump in animal body.
2. folds, bonds.
3. encircled.
4. udders.
5. of ugly shape.

11. At last, reflecting in their mind to pursue continuously some one path to its end, whether it led outside or inside, they took that path which was the most perfectly worn out by footsteps and which appeared likely to lead them out of that maze. Having pursued this path by its foot-marks along its whole course, they come at length upon a hollow cave in the midst of the thickest woods. Immediately the bold Knight alighted from his brave charger and gave to the Dwarf for a while his spear which he no longer needed.

12. The lady warned the Knight to be cautious, lest some sudden danger might drive him to some rash action. She said that the unfamiliarity and wildness of the place gave rise to suspicion of danger and this caused dreadful fears in her mind. As often fire is found without smoke, so danger may spring up without any apprehension of it. She asked the Knight therefore to restrain himself from any rash action without fully trying (understanding) the situation. The Knight replied to the lady that it were shameful to withdraw the advancing footstep for fear of a mere suspected danger, for virtue gave to the virtuous light to guide his way through darkness.

13. The Lady said to the Knight that she knew better than he the danger of that place, though it was too late for her to wish him return from there with disgrace. Yet, she said, wisdom warned, while their foot was yet in the gate, to stay before they were forced to run back. She said that it was wandering wood and they were before the den of Error, a wretched monster hated by both God and man. She therefore warned him to beware. The timid dwarf thereupon shouted in fear at the Knight to fly back for it was no place fit for living men.

14. But the youthful Knight of fiery spirit and impetuous boldness could not be restrained by any means. He dashed into the den and looked inside. His glittering armour made a little faint light like twilight by which he saw plainly the ugly monster whose lower half was spread out like a horrible snake, but whose upper half had the shape of a woman, looking loathsome, filthy, foul and abominably contemptuous.

15. As this monster lay upon the dirty ground, her huge long tail filled the whole den. It lay rolled up in many folds and huge piles and had at the end a sharp deadly sting. This monster had bred a thousand young ones that sucked daily at her poisonous udders. Each one of them had many shapes and all looked abominable. As the light of the Knight's glittering armour fell upon them, they all crept suddenly into her mouth.

The fight between the Knight and this monster.

16. Their dam *upstart*[1] out of her den effraide,
And rushed forth, *hurling*[2] her hideous taile
About her cursed head ; whose folds *displaid*[3]
Were stretcht now forth at length without *entraile*[4].
She looks about, and seeing one in *mayle*[5],
Armed to point, sought backe to turne againe ;
For light she hated as the deadly *bale*[6],
Ay wont in *desert*[7] darknes to remaine,
Where plain none might her see, nor she see any paine.

1. started up.
2. whirling, brandishing.
3. unrolled, unfolded.
4. knots and folds
5. armour.
6. evil, woe, misery.
7. cimmerian, thick, gloomy.

The fight between the Knight and this monster. (Contd.)

17. Which when the valiant *Elfe*[1] perceiv'd, he lept
As Lyon fierce upon the flying pray,
And with his *trenchand*[2] blade her boldly kept
From turning back:, and forced her to stay :
Therewith enrag'd she loudly gan to *bray*[3],
And turning fierce her *speckled*[4] taile advaunst,
Threatning[5] her angrie sting, him to dismay
Who, nought aghast, his mightie hand *enhaunst*[6] :
The stroke down from her head unto her shoulder *glaunst*[7].

1. the Knight who was the son of an Elfin.
2. sharp. 3. roar.
4. spotted.
5. brandishing.
6. raised.
7. glided.

The monster holds the Knight in the coils of her huge tail.

18. Much *daunted*[1] with that *dint*[2] her sence was *dazd*[3];
Yet kindling rage her selfe she gathered round,
And all attonce her beastly bodie raizd
With *doubled forces*[4] high above the ground :
Tho[5], *rawpping up*[6] her wrethed *sterne*[7] arownd,
Lept fierce upon his shield; and her huge *traine*[8]
All suddenly about his body *wound*[9],
That hand or foot to stirr he strove in vain.
God helpe the man so *wrapt*[10] in Errours endlesse *traine*[11] !

1. frightened.
2. stroke.
3. confounded.
4. redoubled strength.
5. then. 6. coiling.
7. tail.
8. tail.
9. coiled, encircled.
10. Covered.
11. snare.

The Lady calls the Knight to show what he was. The Knight strains his strength and relieves one of his hands with which he strangles the monster.

19. His Lady, sad to see his sore *constraint*[1],
Cride out, 'Now, now, Sir knight, shew what ye bee ;
Add faith unto your force, and be not *faint* ;
Strangle[3] her, els she sure will strangle thee.[2]'
That when he heard, in great *perplexitie*[4],
His *gall*[5] *did grate*[6] for griefe and high disdaine ;
And, *knitting*[7] all his force, got one hand free,
Wherewith he grypt her *gorge*[8] with so great *paine*,[9]
That soone to loose her wicked *bands*[10] did her constraine.

1. plight.
2. weak, dispirited.
3. kill by squeezing 4. entangled state.
5. anger.
6. was stirred.
7. straining.
8. stomach.
9. might. 10. coils

The monster disgorges a heap of horrible substance mixed with monstrous creatures.

20. Therewith she *spewd*[1] out of her filthie *maw*[2]
A floud of poyson horrible and blacke,
Full of great lumps of flesh and *gobbets*[3] raw,
Which *stunck*[4] so *vildly*[5], that it forst him *slacke*[6]
His grasping hold, and from her turne him backe.
Her *vomit*[7] full of bookes and papers was,
With loathly frogs and toades, which eyes did lacke,
And creeping sought way in the weedy gras :
Her filthie *parbreake*[8] all the place defiled has.

1. vomited, disgorged.
2. stomach.
3. pieces esp. of raw flesh.
4. smelt. 5. vilely.
6. slacken, relax.
7. matter ejected from stomach.
8. vomit.

16. Their mother started up in fear and rushed out whirling about her vile head her frightful tail which being unrolled now stretched at full length without knots or folds. She looked around, but seeing the Knight in his armour equipped fully with glittering arms, she desired to turn back again, for she abhorred light as the deadliest evil and was accustomed to live only in thick darkness in which none could see her nor could she herself see anyone plainly.

17. When the brave Knight knew this, he rushed upon her and with his sharp sword he forced her to stay. Grown furious with this, she roared loudly and turning fiercely she raised her spotted tail and brandished her angry sting to frighten him. But the Knight was in no way frightened, but raised his hand aloft and struck his sword which fell scraping her head down into her shoulder.

18. She was much frightened with that stroke and her sense was confounded. Yet burning with extreme rage, she collected herself. Then all at once with redoubled strength, she raised her abominable body high above the ground, and, coiling up her vile tail around herself, she leapt fiercely upon the Knight's shield and all of a sudden wrapped her huge tail round his body, so that he tried only in vain to move his hand or feet. May God help the man so held in the grip of Error.

19. The Lady felt sad to see him in his miserable plight and cried out to him to show what he was. She asked him not to be dispirited but to add to his own strength faith in the help of God and strangle the monster which was sure, otherwise, to strangle himself. While wrapped up in the coils of the monster, he heard these words and his anger was stirred on account of pain and shame at his own state. He strained all his strength and freed one hand with which he squeezed her stomach so hard that she was forced to loosen her wretched coils.

20. Upon this she disgorged from her vile stomach a flood of black horrible poison, full of huge lumps of flesh and pieces of other stuff. This emitted so foul a smell that the Knight was forced to relax his hold and turn away from her. The matter that she disgorged was full of books and papers and eyeless foul frogs and toads which crept away into the long grass. Her foul vomit made the whole place filthy.

Such creatures breed in the slime of River Nile.

21. As when old father Nilus gins to swell
With timely *pride*[1] above the Aegyptian value,
His *fattie*[2] waves doe fertile *slime*[3] *outwell*[4],
And overflow each *plaine*[5] and *lowly dale*[6] :
But, when his later spring gins to *aval*[7],
Huge heapes of mudd he leaves, wherein there breed
Ten thousand kindes of creatures, partly male
And partly female, of his *fruitful seed*[8] ;
Such ugly monstrous shapes elswher may no man *reed*[9].

1. swelling, flood. 2. fertilizing. 3. mud. 4. throw out. 5. plain. 6. low valley. 7. abate. 8. fertilizing mud. 9. conceive, see.

The monster belches out of her stomach a numerous brood of small serpents that crawl up the Knight's legs and afflict him.

22. *The same*[1] so sore annoyed has the knight,
That, welnigh choked with the deadly *stinke*[2],
His forces faile, ne can no longer fight :
Whose corage when the feend perceivd to shrinke,
She poured forth out of her hellish *sinke*[3]
Her fruitfull cursed *spawne*,[4] of serpents small,
Deformed monsters, fowle and blacke as inke,
Which swarming all about his legs did crall,
And him *encombred*[5] sore, but could not hurt at all

1. this disgorged matter. 2. foul offensive smell. 3. i.e. stomach ; place in which foul liquid collects. 4. brood, off spring, issue. 5. troubled, annoyed.

The Knight destroys many of those creatures with the brushing of his hands as a shepherd destroys gnats that molest him in the evening as he climbs a hill to watch his flock.

23. As gentle shepheard in sweete eventide,
When ruddy *Phebus*[1] gins to *welke*[2] in west,
High on an hill, his flocke, to *vewen*[3] wide,
Markes which doe byte their hasty supper best ;
A cloud of *cumbrous*[4] *gnattes*[5] doe him molest,
All striving to infixe their feeble stinges,
That from their *noyance*[6] he no where can rest ;
But with his clownish hands their tender wings
He *brusheth*[7] oft, and oft doth *mar*[8] their murmurings.

1. the sun. 2. fade, decline. 3. to view, to see. 4. troublesome annoying. 5 small flies with blood-sucking proboscis. 6. annoyance. 7. injures by grazing. 8. silence.

The Knight cuts off the head of the monster with his sharp sword.

24. Thus *ill bestedd*[1], and fearefull more of shame
Then of the certeine perill he stood in,
Halfe furious unto his foe he came,
Resolved in minde all suddenly to *win*[2],
Or soone to lose, before he once would lin ;
And stroke at her with more than manly force,
That from her body, full of filthie sin,
He *raft*[3] her hatefull heade without remorse :
A streame of cole-black blood forth gushed from her *corse*[4]

1. in such a sad plight. 2. cease, stay. 3. rift, severed, separated. 4. body.

The monster's offspring gather about her body and begin to suck blood from the wounds of their dying mother.

25. Her scattered brood, soone as their parent deare
They saw so rudely falling to the ground,
Groning full *deadly*,[1] all with troublous feare
Gathred themselves about her body round,
Weening[2] their wonted entrance to have found
At her wide mouth ; but being there withstood,
They flocked all about her bleeding wound,
And sucked up their dying mothers bloud,
Making her death their life, and *eke*[3] her hurt their good.

1. in the pain of death. 2. thinking 3. also.

21. When the old Nile flowing through the Egyptian valley begins to swell in due season, its flooded waves throw out fertilizing mud and carry it over each plain and low valley and when later on, in the spring season, the waters recede, it leaves behind huge heaps of life-generating soil which breeds thousand kinds of creatures, both male and female. Such ugly horrible creatures may not be found elsewhere.

22. This disgorged matter so grievously distressed the Knight that he felt almost choked with its foul smell and his strength failing him, he could no longer help to fight the monster. When the monster saw his courage failing, she belched out of her foul stomach her prolific vile brood of small serpents, a host of monsters, ugly, foul and black as ink. These collected about his legs and crawling up afflicted him grievously without causing him any hurt.

23. When in the pleasant evening, as the red sun begins to decline in the west, a gentle shepherd climbs a high hill to watch far and wide his flock of sheep and see which of them do still graze hastily their last bit, he is afflicted by a swarm of troublesome gnats which try hard to pierce their frail stings in his flesh and suck his blood. Being sore distressed, he finds no rest for him and with the brushing of his rough hands he destroys them with their wings and silences their murmuring sounds for ever.

24. In such a sad plight, the Knight feared more the disgrace of retreat rather than the peril in which he was faced. Half enraged, he charged upon his enemy, resolving in his mind to make one last effort either to win or to lose before he ceased once for ever. So resolving, he struck at the monster with all his superhuman might and with one stroke he severed without pity her foul head from her filthy sinful body. From her body there rushed out a stream of dark blood.

25. When the monster's scattered offspring saw their dear mother so violently falling on the ground, groaning in the throes of death, all of them in grievous fear gathered around her body and wanted to enter her wide mouth as they were used to do. But finding the entrance prevented, they gathered all about her bleeding wounds and began to suck their dying mother's blood, making her death their life and using her harm to their own advantage.

Their bellies swell and burst and they all perish.

26. That detestable sight him much amazde,
To see th' unkindly *Impes*,[1] of heaven *accurst*,[2]
Devoure their *dam*[3] ; on whom while so he gazd,
Having all satisfide their bloudy thurst,
Their bellies swolne he saw with fulnesse burst,
And *bowles*[4] gushing forth : well worthy end
Of such as drunke her life the which them *nurst*[5]
Now needeth him no lenger labour spend,
His foes have slaine themselves, with whom the *should-contend*.[5]

1. offspring, mischievous bred, 2. condemned to ill fate. 3. beastly mother. 4 entrails intestines. 5. nursed, nourished. 6. should have contended.

The Lady greets the Knight at his victory.

27. His Lady, seeing all that *chaunst*[1] from farre,
Approcht in hast to greet his victorie ;
And saide, 'Faire knight, borne under happie starre,
Who see your vanquisht foes before you lye,
Well worthie be you of that *Armory*,[2]
Wherein ye have great glory wonne this day,
And proov'd your strength on a strong enimie,
Your first adventure : many such I pray,
And henceforth ever wish that like succeed it may !'

1. happened. 2. armour.

The Knight then finds his way outside the wood and proceeds on his journey.

28. Then mounted he upon his Steede againe,
And with the Lady backward sought to *wend*.[1]
That path he kept which beaten was most plaine,
Ne ever would to any byway bend,
But *still*[2] did follow one unto the end,
The which at last out of the wood them brought.
So forward on his way (with God to *frend*[3])
He passed forth, and new adventure sought :
Long way he traveiled before he heard of ought.

1. turn, go. 2. continuously. 3. for his friend.

On the way he meets an hypocrite named Archimago.

29. At length they chaunst to meet upon the way
An *aged Sire*,[1] in long blacke *weedes*[2] *yolad*,[3]
His feete all bare, his beard all hoarie gray,
And by his belt his booke he hanging had :
Sober he seemde, and very sagely sad,
And to the ground his eyes were lowly bent,
Simple in shew, and *voide of*[4] *malice*[5] bad ;
And all the way he prayed as he went,
And often knockt his brest, as one that did *repent*[6].

1. old respectable looking person. 2. clothes. 3. dressed. 4. free from. 5. ill-will. 6. feel sorry for something done.

The Knight asks this old pious-looking person whether he could tell him of any adventures.

30. He faire the knight saluted, *louting*[1] low,
Who faire him *quited*,[2] as that courteous was ;
And after asked him, if he did know
Of straunge adventures, which abroad did pas.
'Ah ! my dear sonne' (quoth he) 'how should, alas !
Silly,[3] old man, that lives in hidden cell,
Bidding his beades[4] all day for his *trespas*,[5]
Tydings of warre and worldly trouble tell ?
With holy father *sits not*[6] with such things to *melt*[7].

1. bowing. 2. required; returned his greeting. 3. simple-minded. 4. saying his prayers on the beads of a rosary. 5. misdeeds 6. it is not proper. 7. to meddle with.

26. The Knight was much amazed at that disgusting sight of the unnatural offspring, cursed by heaven, devouring their own mother. As he gazed at them, he saw that as soon as they had drunk her blood to satisfy, their bellies swelled and burst and their entrails were thrown out. This was a fit end of those who had drunk the blood of their own mother who had nourished them. Now the Knight had to labour no more, for his foes, these monsters, whom he should have faced had they remained alive, had destroyed themselves.

27. The Lady saw all that happened from a distance and now approached in haste to greet the Knight in his victory. She addressed the Knight and said that he was surely born under lucky stars, for he saw his foes lying defeated before him. He was quite worthy of the armour in which he had won that great glory and proved his strength on a strong foe. She said that it was his first adventure and wished that several others might come and end in similar success.

28. Then the Knight mounted his horse again and with his Lady tried to move backwards. He took that path which was the most worn out with footfalls. He never turned to any byway, but kept steadily on one path alone seeking to reach its end. This brought him out of the wood at last. With God to his aid, he now proceeded on his journey, seeking still new adventures. He travelled a long way before he could hear anything.

29. At last they chanced to meet on the way an old venerable-looking person, dressed in long black robes. His feet were bare and his beard was white with age and by his belt he hung his prayer-book. He looked sober, sad and wise and he kept his eyes fixed on the ground. He was simple in looks and seemed free from every kind of ill-will and he prayed as he walked and often he beat his breast as if in sorrow for something done wrong.

30. This venerable-looking person, bending low, saluted with proper respect the Knight, who, in his turn, returned his greeting with all courtesy. The Knight then asked him if he knew of any strange adventures that happened outside in the world. Calling the Knight his dear son, the old man replied how he, a simple-minded old person, living in a lonely cell, saying his prayers the whole day for the misdeeds of his youth could give news of any war or troube in the world. He said that it was not proper for an old pious person to meddle with such matters.

The old man tells him of a wicked person who wasted all the land far and near.

31. 'But if of daunger, which *hereby*[1] doth *well*[2],
And *homebredd*[3] evil ye desire to heare,
Of a straunge man I can you tidings tell,
That wasteth all this countrie, farre and neare.
Of such,' (said he,) 'I chiefly doe inquerer,
And shall thee well rewarde to shew the place,
In which that wicked *wight*[4] his dayes doth *weare*[5] ;
For to all knightood it is foule disgrace,
That such a *cursed*[6] creature lives so long a *space*[7].'

1. nearby, close at hand. 2. spring up; dwell. 3. at home ; nearby. 4. person. 5. pass. 6. wicked. 7. space of time.

He tells the Knight that that wicked man had his dwelling in a desolate desert.

32. 'Far hence' (quoth he) 'in *wastfull*[1] *wildernesse*[2]
His dwelling is, by which no living *wight*[3]
May ever passe, *but* thorough great distress.'
'Now,' (saide the Ladie,) 'draweth toward night,
And well I *wote*,[5] that of your later fight
Ye all *forwearied*[6] be ; for what so strong.
But, *wanting*[7] rest, will also *want of*[8] might ?
The Sunne, that measures heaven all day long,
At night doth *baite*[9] his steedes the Ocean waves emong.

1. desolate. 2. desert. 3. person. 4. except. 5 think. 6. wearied ; tired. 7. without. 8. feel the lack of. 9. abate ; stop.

The Lady asks the Knight to take rest at night. So they all proceed to the cottage of the old man.

33. "Then with the Sunne take, Sir, your timely, rest,
And with new day new worke at once begin:
Untroubled night, they say, gives counsell best.'
'Right well, Sir knight, ye have advised bin,
Quoth then that aged man: 'the way to win
Is wisely to *advise*[1]; now day is spent;
Therefore with me ye may take up your *In*[2]
For this same night. The knight was well content;
So with that godly father to his home they went.

1. to consider. 2. lodge, house.

The hermitage of the old man stood in a valley on the brink of a forest and was far away from the resort of men.

34. A little lowly Hermitage it was,
Downe in a dale, hard by a forests side,
Far from *rosort*[1] of people that did pas
In traveill to and froe : a litle *wyde*[2]
There was an holy chappell *edifyde*,[3]
Wherein the Hermite dewly wont to say
His holy thinges each morne and *eventyed*[4].
Thereby a christall streame did gently play,
Which from a sacred fountaine *welled forh*[5] alway.

1. the ways. 2. apart. 3. built. 4. evening. 5. sprang ; lept, burst, arose.

The old man entertains them with the stories of Saints and Popes.

35. Arrived there, the little house they fill,
Ne look for *entertainement*[1] where none was ;
Rest is their feast, and all thinges at their will :
The noblest mind the best contentment has.
With faire discourse evening so they pas ;
For that olde man of pleasing wordes had store,
And well could *file*[2] his *tongue*[3] as smooth as glas :
He told of Saintes and Popes, and evermore
He *strowd*[4] an *Ave-Mary* after and before.

1. a feast. 2. polish. 3. speech 4. strewed ; said.

31. The old man, however, said that if he wanted to know of a danger that was near at hand or of an evil close at home, he could tell of a strange man that wasted all the country far and near. The Knight replied that he wanted chiefly to know of such persons and would reward him well if he could show him the place where that wicked person passed his days. It was a matter of great shame for all Knights that such a wicked person had been allowed to live so long a time.

32. The old man said that that wicked person had his dwelling far from there in a desolate desert. By his dwelling no living person could pass with much suffering. The lady, however, said to the Knight that night was drawing near and she knew that he must have been completely spent up with the labour of his last fight and that howsoever strong a person might be, without rest, he would feel the lack of strength; that even the sun, after journeying all the day through the heavens, stay his horses for rest among the waves of the western ocean.

33. The lady asked the Knight to take his needed rest as the sun did and undertake a new adventure with the new day; for, she said, the undisturbed sleep of night refreshes the mind and enables it to think best. The old man also, thereupon, said to the Knight that he had been rightly advised and that the way to win an adventure was first to take counsel of oneself. He said that the day was over and that he could take rest with him for that night. The Knight was satisfied and so they all proceeded with the old man to his house.

34. His dwelling was an humble hermitage down in a valley on the brink of a forest far away from the paths of travellers. A little apart from this dwelling, there was built a holy chapel in which the holy old man used to say his prayers each morning and evening. Beside this chapel flowed a clear stream that rose bubbling forth continuously from a holy spring.

35. They reach the old man's little hermitage and fill it with their presence. They hope for no feast, for there was none. Rest alone is a feast to them and more than any other thing that they may desire. The noble mind is contended in every condition. They pass the evening in noble discourse, for the old man had a fund of pleasing words and could polish his speech as smooth as glass. He told the stories of saints and popes and interspersed them with the repetition of the words 'Hail Mary'.

When the night is far advanced, they retire to sleep.

36. The *drouping*[1] night thus creepeth on them fast ;
And the *sad humor*[2] loading their eyeliddes,
As messenger of *Morpheus*[3], on them cast
Sweet *slombring deaw*,[4] the which to sleep them biddes,

The old man uses his magic arts on his sleeping guests.

Unto their lodgings then his guestes he *riddes*[5] :
Where when all drownd in *deadly*[6] sleepe he findes,
He to his studie goes ; and there amiddes
His magick bookes, and artes of sundrie kindes,
He seekes out mighty charmes to trouble *sleepy*[7] minds.

1. weary, languishing 2. heavy dew of sleep. 3. the God of sleep. 4. dew causing slumber. 5. delivers, sends. 6. death-like. 7. sleeping.

The old man, with his magic incantations raises dreaded Proserpine, the wife of Pluto and Demogorgon, the prince of darkness and deadly night.

37. Then choosing out few words most horrible,
(Let none them read) thereof did verses frame ;
With which, and other *spelles*[1] like terrible,
He bad awake blacke *Plutoes*[2] griesly *Dame*[3] ;
And cursed heven ; and spake *reprochful shame*[4]
Of highest God, the Lord of life and light :
A bold bad man, that dar'd to call by name
Great *Gorgon*[5], prince of darknes and dead night ;
At which *Cocytus*[6] quakes, and *Styx*[7] is put to flight.

1. magical charms. 2. Pluto, King of Hell. 3. Pluto dreaded wife, Proserpine. 4. shameful and offensive words. 5. i. e. Demogorgon. 6. the river of Lamentation in Hades. 7. the river of Hate in Hades.

Then he calls a legion of spirits, out of which he chooses two to do his service.

38. And forth he cald out of deepe darknes dredd
Legions of *Sprights*[1], the which, like little flyes
Fluttring about his *ever-damned*[2] hedd,
Awaite whereto their service he applyes,
To aide his friends, or *fray*[3] his enemies.
Of those he chose out two, the falsest twoo,
And fittest for to *forge*[4] true-seeming lyes :
The one of them he gave a message *too*,[5]
The other by him selfe *staide*[6], other worke to doo.

1. mischievous spirits. 2. damned to eternal death. 3. frighten. 4. frame. 5. to. 6. made to stay.

He sends one of hem to Morphetus, whose dwelling is in the deep bowels of the earth.

39. He, making speedy way through *spersed ayre*[1],
And through the world of waters wide and deepe,
To *Morpheus*[2] house doth hastily *repaire*[3].
Amid the bowels of the earth full *steepe*[4],
And low, where dawning day doth never peepe,
His dwelling is ; there *Tethys*[5] his wet bed
Doth ever wash, and *Cynthia*[6] *still doth steepe*[7]
In silver deaw his *ever-drouping hed*[8],
Whiles sad Night over him her mantle black doth spred.

1. air diffused everywhere. 2. God of dreams or sleep. 3. go. 4. straight down ; sheer. 5. wife of Oceanus. 6. the Moon goddess. 7. ever doth wash. 8. languishing, drowsy.

The spirit reaches the dwelling of Morpheus.

40. Whose double gates he findeth locked fast,
The one faire fram'd of *burnisht Yvory*[1],
The other all with silver *overcast*[2],
And wakeful dogges before them farre doe lye,
Watching to banish Care their enimy,
Who oft is wont to trouble gentle Sleepe,
By them the Sprite doth passe in quietly,
And unto Morpheus comes, whom drowned deepe
In *drowsie fit*[3] he findes : of nothing he *takes keepe*.[4]

1. The gate of polished ivory is supposed to send forth false dreams. 2 The gate plated with silver is supposed to send forth true dreams. 3. fit of drowsiness. 4. takes heed.

36. The night creeps fast on them and makes their spirits languish. And the heaviness of sleep, as the messenger of Morpheus, the god of sleep, sprinkles slumber-producing dew on their eyelids, bids them to sleep. The old man then sends his guests to their sleeping room and when he finds them all drowned in death-like slumber, he goes to his study-room and there sitting amidst his books of magic, he exercises his magic arts to raise strong charms to trouble the minds of the sleeping persons.

37. Then he chose a few dreadful words and put them in verse. With these and similar other terrible incantations he raised frightful Proserpine, the dreaded wife of Pluto and hurled curses on heaven and spoke disgraceful offensive words of God who is the Lord of life and light. Surely he was a bold wicked man who had the hardihood to call by his very name dreaded Demogorgon, the Prince of Darkness and deadly Night at whose name even in Hades (i. e. Hell) Cocytus, the river of Lamentation trembled and Styx, the river of Hate flew in fright.

38. Then he raised out of the dark dreaded Hades a horde of mischievous spirits which came and fluttered like little flies about his wretched head damned to eternal perdition. There they wait to be applied to whatever services he liked, either to help some of his friends or to plague his enemies. From among them he chose two, the falsest of them and the best fitted to frame specious lies. To one of these two he gave a message and the other he kept by himself to do some other work.

39. This spirit flies fast through the circumambient air and through the world of wide-spreading deep waters to the house of Morpheus, the god of sleep and Dreams. His dwelling is deep down into the bowels of the earth where not the faintest light of the day ever appears. There Tethys, the wife of Oceanus continuously washes his bed and Cynthia, the moon-goddess, without rest, bathes his languishing head with silver-white dew, while the sad-looking night spreads over him her black cloak.

40. The spirit reached the palace of Morpheus and found both of its two gates locked up fast. The one of these gates was of polished ivory and the other was one overlaid with silver. At a distance from these gates lay vigilant dogs watching to drive away care that often troubles sweet sleep. The spirit passed by these dogs quietly and went to Morpheus whom he found sunk deep in a fit of drowsiness. The god took no note of anything.

He finds the god in a sweet slumber.

41. And more to lulle him in his slumber soft,
A trickling streame from high rock tumbling downe,
And *ever-drizling*[1] raine upon the *loft*,[2]
Mixt with a murmuring winde, much like the *sowne*[3]
Of swarming Bees, did cast him in a *swowne*.
No other noyse, nor peoples troublous cryes,
As *still*[5] are wont t'annoy the walled towne,
Might there be heard ; but *carelesse*[6] Quiet lyes
Wrapt in eternall silence farre from enimyes.

1. falling in fine dense drops. 2. roof. 3. sound. 4. swoon, fit of unconsciousness. 5 always. 6. free from cares.

He awakens the god, Morpheus.

42. The Messenger approching to him spake ;
But his *waste*[1] wordes retournd to him in vaine :
So sound he slept, that nought mought him awake.
Then rudely he him thrust, and pusht *with paine*.[2]
Whereat he gan to stretch ; but he againe.
Shooke him so hard, that forced him to speake.
As one then in a dreame, whose *dryer braine*[3]
It tost with troubled sights and fancies weake,
He *mumbled*[4] soft, but would not all his silence breake.

1. wasted, ineffective. 2. hard. 3. a dry brain is supposed to cause slow apprehension.

He asks the god to give a dream to serve the will of Archimago.

43. The Sprite then gan more boldly him to wake,
And threatned unto him the dreaded name
Of *Hecate*[1] : whereat he gan to quake,
And, lifting up his *lompish*[2] head, *with blame*[3]
Halfe angrie asked him, for what he came.
'Hether' (quoth he,) 'me Archimago sent,
He that the stubborne Sprites can wisely tame,
He bids thee to him send for his *intent*[4]
A fit false dreame, that can delude the sleepers sent.

1. a formidable goddess of the lower world. 2. heavy. 3. angrily, reproachfully. 4. purpose, service. 5. sense.

The god gives him a distracting dream which he brings to Archimago.

44. The obayde ; and, calling forth straight way
A *diverse*[1] Dreame out of his prison darke,
Delivered it to him, and downe did lay
His heavie head, devoide of *careful carke*[2] ;
Whose sences all were straight benumbd and *starke*[3].
He, backe returning by the *Yvorie*[4] dore,
Remounted up as *light*[5] as chearefull Larke ;
And on his litle winges the dreame he bore
In hast unto his Lord, where he him left afore.

1. distracting. 2. carking cares. 3. quite, entirely. 4. by which false dreams went forth 5. fast or joyful.

In the meanwhile, Archimago had transformed the second spirit into the likeness of the Lady who accompanied the Knight

45. Who all this while, with charmes and hidden artes,
Had made a Lady of that other Spright,
And fram'd of liquid ayre her tender partes,
So *lively*[1] and so *like*[2] in all mens sight,
That weaker sence it could have *ravisht*[3] quight :
The maker selfe, for all his wondrous witt,
Was *nigh*[4] *beguiled*[5] with so goodly sight.
Her all in white he clad, and over *it*[6]
Cast a black *stole*,[7] most like to seeme for Una fit.

1. life-like. 2. pleasing. 3. charmed, enraptured. 4. almost. 5. deluded, deceived. 6 this dress.

41. And to lull him to sweet sleep, the sweet sound of a continuously dripping stream falling down a high rock and perpetually sprinkling fine drops of rain even on the roof of his house, mixed with the sound of a soft wind murmuring like a swarm of humming bees. This threw him in a fit of slumber. There could be heard no other noise or troubling cry that always annoys people in towns. There lay Quiet wrapped in eternal silence far away from all its enemies.

42. The messenger drew near him and spoke, but his words made no effect and returned to him. He slept so soundly that it appeared that nothing would awaken him. Then the spirit rudely pushed him hard, so that he stretched his limbs. Again the spirit shook him so violently that he was forced to speak. Without quite breaking his sleep, he murmured indistinctly as one in a dream whose languishing brain is troubled with fancies of strange things.

43. The spirit then pushed the god more violently and threatened him with the frightful name of formidable Hecate. Upon this the god trembled and, lifting up his heavy head half angrily and reproachfully asked the spirit for what purpose he had come. The spirit replied that he was sent there by Archimago, who subdued the mightiest spirits, to ask the god to send to him for his service a false serviceable dream that could perplex the sense of the sleeper.

44. The god obeyed and immediately he called from his dark prison a strangely-formed Dream which he delivered to the messenger. The god then again dropped his heavy head freed from cares and soon afterwards his senses were quite benumbed. The messenger came out of the palace of the god through the ivory door and flew up fast like a cheerful lark, carrying on his back the Dream which he delivered into the hands of his master who still sat in his study-room.

45. In the meanwhile, Archimago, with his magic and secret arts, had turned the second spirit into a lady and framed out of soft air the tender parts of her body which looked so life-like and so pleasing in all men's eyes that a person of weak sense could have been quite enraptured. Even the wise maker's self, for all his wisdom, was almost deluded by so lovely a sight. He dressed this lady all in a white garment over which he cast a black robe, so that this lady looked quite like Una, the lady who accompanied the Knight.

The old man asked the Dream to delude the sense of the sleeping Knight with idle fancies and the newly-created lady to imitate Una.

46. Now, when that *ydle*[1] dreame was to him brought,
Unto that *Elfin knight*[2] he bad him fly.
Where he slept soundly void of evil thought,
And with false shewes *abuse*[3] his *fantasy*,[4]
In sort as[5] he him *schooled*[6] privily :
And that new creature, *borne without her dew*,[7]
Full of the makers *guyle*[8], with usage sly
He taught to imitate that Lady trew,
Whose semblance she did carrie under *feigned hew*[9].

1. airy, unsubstantial. 2. the Knight who was the son of an Elf or Fairy. 3. delude. 4. fancy. 5. according as. 6. instructed. 7. unnaturally born-miss 8. chief. 9. false resemblance.

This dream arouses in the Knight lustful desires.

47. Thus well instructed, to their worke they hast,
And comming where the knight in slomber lay,
The one upon his *hardy*[1] head him *plast*[2],
And made him dreame of loves and *lustfull play*[3],
That nigh his manly hart did melt away,
Bathed in *wanton blis*[4] and wicked joy :
Then seemed him his Lady by him lay,
And to him *playnd*[5], how that false *winged boy*[6],
Her chast hart had subdewd, to *learne*[7] Dame pleasures *toy*[8].

1. hard 2. placed. 3. wanton desire for sexual indulgence. 4. joy of licentiousness. 5. complained. 6. Cupid, god of love. 7. amorous play.

This lady appears to him as the Queen of Beauty.

48. And she her selfe of beautie soveraigne Queene,
Faire Venus seemde unto his bed to bring
Her, whom he waking evermore did *weene*[1],
To be the chastest flowre, that ay did spring
On earthly braunch, the daughter of a king,
Now a loose *Leman*[2] to vile service bound :
And *eke*[3] the Graces seemed all to sing,
Hymen ! *O Hymen*[4], dauncing all around,
Whilst freshest Flora her with Yuie girlond crownd.

1. think. 2. mistress. 3. also. 4. Hymen is the God of marriage.

The Knight starts up and finds the lady by his side ready to kiss him.

49. In this great passion of *unwonted*[1] lust,
Or *wonted feare*[2] of doing *ought amis*[3],
He started up, as seeming to *mistrust*[4]
Some secret ill, or hidden foe of his :
Lo there before his face his Lady is,
Under blake *stole*[5] hyding her *bayted hooke*[6],
And as halfe blushing offred him to kis,
With gentle *blandishment*[7] and lovely looke,
Most like that virgin true, which for her Knight him took.

1. unnaccustomed, unusual. 2. his usual fear 3. anything undesirable. 4. suspect. 5 vestment hanging from back of neck down to knees. 6. charms; literally, hook of the fishing-rod with food to lure fish. 7. gestures.

The Knight is horrified at this unexpected sight and begins to doubt his own senses.

50. All clean dismayd to see so *uncouth*[1] sight,
And halfe enraged at her shamelesse *guise*,[2]
He thought have slaine her in his fierce *despight*[3] :
But hasty head *tempring*[4] with *sufferance*[5] wise,
He stayde his hand, and gave himselfe *advise*[6]
To prove his sense, and *tempt*[7] *her faigned truth*[8].
Wringing[9] her hands in wemens pitteous wise,
Tho can she weepe, to stirre up gentle *ruth*[10],
Both for her noble bloud, and for her tender youth.

1. strange 2. disguise, false conduct 3. disdain. 4. sofftening. 5. forbearance. 6. consult. 7. try. 8. whether her conduct was true or pretended. 9. squeezing, pressing. 10. compassion.

46. When that dream, productive of vain idle fancies, was brought to Archimango, he asked him to fly at once to Fairy Knight who was enwrapped in sound sleep free from every evil thought and to delude his sense with false fancies according to his secret instructions. And in his sly artful manner, the old enchanter instructed that newly-created lady, born unnaturally and full of the mischief of her own maker, to imitate that pure Lady, Una whose likeness she had falsely assumed.

47. So instructed, they run to perform their task. One of them went to the Knight who lay fast asleep and placed himself on his head and made him dream of love and feel an irresistible desire for sexual indulgence. The Knight's manly heart, enwrapped in the wicked joy of wanton lust, almost dissolved in bliss. In such a state, it appeared to him as if his Lady lay by his side and complained to him how her chaste heart had been subdued by Cupid to enjoy the amorous pleasures of love.

48. And this lady, looking like the sovereign Queen of beauty, appeared to have been brought to his bed by lovely Venus herself. She seemed to him to be Lady Una whom, in his waking state, he had always considered to be the very flower of divine chastity, born on earth as the daughter of a king. She appeared to him to have degraded herself to be his mistress for a lustful service. But, as he reflected like this, the Graces seemed all to burst forth into bridal song dancing all about, while Flora, the goddess of flowers, crowned that lady with ivy garlands.

49. Either under the influence of this unusual passion of lust or in fear of doing something evil, the Knight sprang up as if suspecting some sudden mischief or some hidden enemy. He saw before his face (the likeness of) his own Lady hiding the charms of her face under a black vestment and ready to kiss him half blushing and with soft amorous gestures and loving looks like those of that Lady who had taken him for protecting Knight.

50. The Knight was quite horrified to see that strange sight. Half enraged at her shameless conduct, he thought of slaying her in his contempt ; but he wisely forbore and restrained his rage and began to consider to try his own senses and to know whether her conduct was true or feigned. But the lady wept to win the Knight's compassion for the nobility of her birth and the tenderness of her age.

The lady implores the Knight to show compassion to her.

51. And said, Ah Sir, my *liege Lord*[1] and my love,
Shall I accuse the hidden cruell fate,
And mightie causes *urought*[2] in heaven above,
Or the blind God, that doth me thus *amate*,[3]
For hoped love to winne me certaine hate ?
Yet thus perforce he bids me do, or die.
Die[4] is my *dew*[5] : yet *rew*[6] my wretched state
You, whom my hard avenging destinie
Hath made judge of my life or death *indifferently*[7].

1. Lord, entitled to receive service or allegiance. 2. engineered. 3. dismay, daunt, overwhelm. 4. to die. 5. due. 6. feel pity for. 7. as you liked.

The lady's complaint.

52. Your owne deare sake forst me at first to leave
My fathers kingdome, there she stopt with teares ;
Her swollen hart her speach seemd to *bereave*[1],
And then againe begun, my weaker yearse
Captu'd to fortune[2] and frayle worldly feares,
Fly to your faith for succour and sure ayde :
Let me not dye in *languor*[3] and long teares.
Why Dame (quoth he) what hath ye thus *dismayd*[4] ?
What *frayes*[5] ye, that were wont to comfort me affrayed?

1. rob of its power. 2. victims of misfortune. 3. drooping state. 4. dejected. 5. frightens.

53. Love of your selfe, she said, and deare constraint
Lets me not sleepe, but wast the wearie night
In secret anguish and *unpitted*[1] plaint,
Whiles you in *carelesse*[2] sleep are drowned quight.
Her doubtful words made that redoubted knight.
Suspect her truth : yet since no' untruth he knew,
Her *fawning*[3] love with foule disdainful *spight*[4]
He would not *spend*[5], but said, Deare dame I *rew*[6],
That for my sake *unknowne*[7] such grief unto you grew.

1. finding no pity. 2. care-free. 3. flattering, servile. 4. contempt. 5. disgrace. 6. feel pity. 7. unknown by me.

The Knight comforts her with flattering words and begins to try the truth of her profession.

54. Assure your selfe, it fell not all to ground ;
For all so deare as life is to my hart,
I deeme your love, and hold me to you bound ;
Ne let *Vaine*[1] feares procure your needless *smart*[2],
Where cause is none, but to your rest depart.
Not all content, yet seemd she to appease.
Her mournefull plaintes *beguiled of*[3] her art,
And *fed* with words, that could not chuse but please,
So slying softly forth, she turned as to her case.

1. idle. 2. anguish. 3. deceived in.

55. Long after lay he musing at her mood,
Much griev'd to think that gentle Dame so light,
For whose defence he was to shed his blood.
At last dull wearinesse of former fight
Having *yrockt*[1] a sleepe his *irkesome spright*[2],
That troublous dreame gan freshly *tosse*[3] his braine,
With *boures*[4], and beds, and Ladies deare delight :
But when *he*[5] saw his labour all was vaine,
With that *misformed spright*[6] he backe returned againe.

1. rocked, shaken gently. 2. troubled spirit. 3. trouble 4. ladies' chambers. 5. the Dream sent by Archimago. 6. the spirit that was transformed into that lady.

51. She called the Knight her sovereign lord to whom she had bound herself in service and then said to him that she did not know whom to blame for her ill luck—her cruel hidden fate and great causes that are framed in heaven above or that cruel blind God of love that tormented her by offering hate where she expected love and that forced her to do (what she had done) or to die. She told him that she truly deserved death as her due, although she pleaded pity for her wretched state from one whom her hard cruel fate had chosen as a judge to give her death or life as he liked.

52. The lady complained that her love for him forced her to leave her father's land. Saying this she wept. Her heart, charged with grief, deprived her tongue of its power to speak. Then again she resumed and said that her tender age, her misfortune and her fears of the world impelled her to fly to him, in full faith, to seek his aid and protection. She implored him not to let her perish in that mournful sick state. The Knight thereupon asked her what could make her so dejected and frightened when she herself could comfort him in his fears.

53. She said that her love for him and the restraint that she put on her affectionate feelings took away her sleep and forced her to wear away the night in secret grief and in lamentation that found no pity, while he lay enchained in sleep free from all cares. These doubtful words of the lady made the strong Knight suspect her character. Yet, since he had not till then found her false, he could not spurn her flattering love with contemptuous disregard but said to her that he regretted that for his sake she had suffered so much grief unknown by him.

54. The Knight asked her to assure herself that her love had not been quite in vain and that he regarded her love for him as dear as his own life and that he held himself bound to her in love. He asked her not to let her idle fears torment her heart without any cause, and then bid her to depart to her rest. She was not fully satisfied with this, though she seemed to overcome the strife of her heart. Deceived in her own art and flattered with the words that were sure to please her, she turned and glided away softly as if to sleep.

55. The Knight could have no sleep for a long time, but lay thinking about the conduct of that lady and felt sad to reflect that the Lady for whose sake he was going to shed his own blood could be of so light a character. At last the weariness of the last fight with the monster shook his gentle spirit to sleep. Then that Dream again set to his work and began to trouble his mind with false shows of ladies' chambers and beds and their amorous delights. But he found his labours lost and then with the spirit that was changed into that false lady, he returned to the Enchanter.

CANTO II

The guilefull great Enchaunter parts
The Redcrosse Knight from Truth:
Into whose stead faire falshood steps,
And workes him woefull ruth.

The approach of the day is announced by the cock.

1. By this the *Northerne wagoner*,[1] had set
His *sevenfold teme*[2] behind the *stedfast starre*[3]
That was in Ocean waves yet never wet,
But firme is fixt, and sendeth light from farre
To al that in the wide deepe wandring arre ;
And chearfull *Chaunticlere*[4] with his note shrill
Had warned once, that *Phoebus*[5] fiery carre
In hast was climbing up the Easterne hill,
Full envious that night so long his roome did fill :

1. the constellation Bootes, also called Arcturus. 2. the constellation of the Great Bear, consisting of seven conspicuous stars. 3. the Pole star. 4. cock. 5. of the sun.

The two messengers of evil bring to the enchanter the news of their ill success.

2. When those accursed messengers of hell,
That *feigning*[1] dreame, and that *faire-forged*[2] Spright,
Came to their wicked maister, and gan tel
Their *bootelesse*[3] paines, and ill *succeeding night*[4] :
Who, all in rage to see his skilfull might
Deluded[5] so, gan threaten hellish paine,
And sad *Proserpines*[6] wrath, them to *affright*[7] :
But when he saw his threatning was but vaine,
He *cast about*,[8] and searcht *baleful*[9] bokes againe.

1. false. 2. fairly made. 3. fruitless. 4. ill success of the night. 5. deceived. 6. the dark Queen of Hell. 7. frighten. 8. drew forth. 9. working evil.

The enchanter now tries another device. He turns the false spirit into a squire of low degree and makes him lie with that false lady.

3. *Eftsoones*[1] he tooke that *miscreated faire*,[2]
And that false other spright, on whom he spred
A seeming body of the subtile aire,
Like a young Squire, in loves and lusty-hed
His wanton dayse that *ever*[3] loosely led,
Without regard of armes and dreaded fight :
Those two he tooke, and in a secret bed,
Covered with darkness and *misdeeming*[4] night,
Them both together laid, *to ioy*[5] in vaine delight.

1. soon afterwards. 2 fair-looking evil lady. 3. always. 4. deceiving. 5. to enjoy themselves.

He then asks the Knight to rise and see how his Lady was defiling her honour.

4. Forthwith he runnes with *feigned faithfull hast*[1]
Unto his guest, who after troublous sights
And dreames, gan now to take more sound *repast*[2],
Whom suddenly he wakes with fearfull frights,
As one *aghast*[3] with feends or damned sprights,
And to him cals, Rise rise unhappy *swaine*[4].
That here *wex*[5] old in sleepe , whiles wicked *wights*[6]
Have knit themselves in *Venus*[7] shamefull chaine ;
Come see, where your false Lady doth her honour *staine*,[8]

1. heart pretending faithfulness. 2. feast of sleep. 3. frightened. 4. young rustic. 5. wax, grow. 6. persons. 7. of love. 8. defile.

CANTO II

The treacherous great enchanter, Archimago, separates the Knight of the Red Cross from Lady Una, who personifies Truth. In her place, he substitutes the lady he himself had created. This false lady brings the Knight to much piteous distress.

1. By this time the constellation of Bootes with its seven conspicuous stars had set, leaving behind the Pole Star that never sinks in the sea but stands firm and sends its light from far to guide mariners over the wide ocean. The cheerful cock also with its sharp shrill cry had by this time warned the night that Phoebus, the sun god, in his burning chariot was climbing up the eastern hill envious of her (i.e. the night) who had usurped her place too long.

2. When the two hellish beings, that is, that false Dream and that fairly-made lady, returned to their wicked master to tell him about the ill success of their labours in the night, he grew furious to find all his great skill rendered futile. Then he began to frighten them with the pains of hell and the fury of Proserpine, the dark Queen of Hell. Finding, however, all his threats unavailing, he drew forth his evil-working books and studied them again.

3. Soon afterwards Archimago, the enchanter, took that fair-seeming evil lady and also the second spirit whom he transformed, by spreading overs him a human-looking shape of unsubstantial air, into a young squire that seemed always to lead his life in love and wanton lust without any care of arms and fierce battles. He took these two and laid them together, to enjoy themselves in unreal delights, in a secret bed covered with the darkness of deceiving night.

4. Then he ran in haste, pretending faithfulness, to the Knight, who, after many distracting sights and dreams, was now enjoying the feast of a sound sleep. Hea wakened the Knight suddenly with dreadful fears as if he had been frightened with the fiends and spirits of Hell. He asked him, calling him an unhappy simple-minded fellow, to rise and not to grow old in sleep, while wicked persons had fastened themselves in chains of shameful love. He asked him to see how his own Lady was defiling her honour.

The Knight finds that guilty couple is knit together in foul lust.

5. All in amaze he suddenly *up start*[1]
With sword in hand, and with the old man went ;
Who soone him brought into a secret part,
Where that false couple were full closely *ment*[2]
In wanton lust and *lewd*[3] embracement :
Which when he saw, he burst with gealous fire,
The eye of reason was with rage *yblent*[4],
And would have slaine them in his furious ire,
But hardly was restreined *of*[5] that aged sire.

1. started up. 2. meant, 3. unchaste. 4. blinded. 5. by.

The Knight is stung with jealousy and departs with the Dwarf, leaving behind Lady Una.

6. Returning to his bed in torment great,
And bitter anguish of his *guiltie sight*[1],
He could not rest, but did his stoud heart *eat*[2],
And wast his *inward gall*[3] with deep *despight*[4],
Yrkesome[5] of life, and too long lingring night.
At last faire *Hesperus*[6] in highest skie
Had spent his *lampe*[7], and brought forth dawning light,
Then up he rose, and clad him hastily ;
The Dwarfe him brought his steed : so both away do fly.

1. the sight of the guilty couple. 2. waste in grief. 3. rancour. 4. sense of injured pride. 5. weary, annoyed at. 6. the western star. 7. light

When in the morning Una awakens, she finds the Knight and the Dwarf gone away.

7. Now when the rosy fingred Morning faire,
Weary of aged *Tithones*[1] saffron bed,
Had spred her purple robe through deawy aire,
And the high his *Titan*[2] *discovered*,[3]
The royall virgin shooke off *drousy hed* ;[4]
And, rising forth out of her *baser bowre*,[5]
Lookt for her knight, who far away was fled,
And for her Dwarfe, that *wont*[6] to wait each howre:
Then gan she wail and weepe to see that woeful *stowre*.[7]

1. son of Laomedon, K. of Troy, beloved by Aurora. 2. the Sun god. 3. revealed, lighted. 4. drowsiness. 5. humble apartment. 6. was accustomed. 7. distress.

The Lady now starts in search of the Knight.

8. And after him she rode, with so much speede
As her slowe beast could make ; but all in vaine,
For him so far had borne his *light foot*[1] stede
Pricked with wrath and fiery fierce *disdain*,[2]
That him to follow was but fruitlesse *paine* :[3]
Yet she her weary limbes would never rest ;
But every hil and dale each wood and plaine,
Did search, *sore grieved*[4] in her gentle brest,
He so ungently left her, whome she loved best.

1. light-footed ; fast. 2. scorn. 3. trouble. 4. bitterly afflicted.

Archimago, not yet fully satisfied, devises to do further harm to Lady Una.

9. But *subtill*[1] Archimago, when his guests
He saw divided into *double*[2] parts,
And Una wandring in woods and forrests,
Th, *end of his drift*,[3] he praisd his divelish arts,
That had such might over true meaning harts :
Yet rests not *so*,[4] but other meanes doth *make*,[5]
How he may worke unto her further *smarts* ;[6]
For her he hated as the hissing snake,
And in her many troubles did most pleasure take.

1. ingenious ; crafty. 2. two. 3. object of his plan. 4. with this alone. 5. devise. 6. pain, hurt.

5. He sprang up suddenly in amazement and, taking up his sword, he went with the old man, who took him to a secret place where that false couple lay knit together in foul lust and sensual embraces. When the Knight saw this sight, he fell into a violent passion of jealousy, his reason being blinded with wrath, and desired to slay them in his violent anger, but the old man, with difficulty, withheld him from this action.

6. The Knight returned to his bed in great torment and bitter grief after seeing that guilty couple. He could find no rest. Grief fed itself upon his stout heart and the bitter rancour of the outrage done to his pride wasted his life. He seemed to grow weary of his own life as of the long lingering night. At last Hesperus, the western star, set and the light of the dawn appeared. Then he rose from his bed, put on his armour and riding his horse departed with the Dwarf.

7. Now when the rosy-fingered dawn, having grown tired of lying with old Tithonus, left her saffron (—orange-coloured) bed and appeared in her flowing purple robes spreading through the moist air, and when the sun had illumined the high hills of the east, that royal maiden, Una, shook off her drowsiness and, leaving her humble apartment, looked about for the Knight, who by this time had gone far away, and for the Dwarf, who constantly waited upon her, but finding them nowhere, she began to wail and weep in her sad distress.

8. Now, Una rode behind the Knight as fast as her slow palfrey could take her. But all her efforts proved fruitless ; for the horse of that Knight, who was vexed with violent anger and fierce scorn, had taken him so far away that it was all vain to attempt to overtake him. Yet she never rested herself, but searched every hill and valley, every wood and plain, sorely afflicted in her heart that the Knight whom she loved with all her heart, should have left him so rudely.

9. When crafty Archimago found his guests divided into two parts and saw Una wandering in woods and forests as he had planned, he praised his own wicked arts that had gained such a success over those pure-hearted persons. But he did not rest with this alone. He began to think of other means with which he could do further harm to Una; for he hated her as a hissing snake and took pleasure in her manifold sufferings.

The Enchanter thinks about transforming himself.

10. He then *devisde*[1] himselfe how *to disguise*[2] ;
For by his mighth science he could take
As many formes and shapes in *seeming wise*[3],
As ever *Proteus*[4] to himselfe could make :
Sometime a fowle, sometime a fish in lake,
Now like a foxe, now like a *dragon fell*[5] ;
That *of himsefe*[6] he ofte for feare would quake,
And oft would flie away. O ! who can tell
The hidden powre of herbes, and might of Magick *spel*[7] ?

1. thought about. 2. to change, *to* transform. 3. that seemed real, though false 4. a sea-god, having the power of changing himself into any shape. 5. cruel. 6. at his own appearance. 7. fascination.

He assumes the shape of the Knight of the Red Cross.

11. But now seemde best the person to put on
Of that good knight, his *late beguled*[1] guest :
In mighty armes he was *yclad*[2] anon,
And silver shield ; upon his coward brest
A bloody crosse, and on his *craven*[3] crest
A bounch of heares *discoloured diversly*[4].
Full *jolly*[5] knight he seemde, and wel *addrest*[6] ;
And when he sate upon his *courser*[7] free,
Saint George himselfe ye would have deemed him to be.

1. lately deceived. 2. clad. 3. cowardly. 4. many-coloured 5. handsome, fair. 6. armed. 7. wartorse.

The Knight of the Redcross meets in his wanderings a Saracen, named Sans Foy (representing Faithlessness.

12. But he, the knight whose *semblaunt*[1] he did beare,
The true Saint George, was wandred far away,
Still[2] flying from his thoughts and gealous feare :
Will was his guide, and griefe led him astray.
At last *him chaunst*[3] to meete upon the way
A *faithlesse*[4] *Sarazin*,[5] all armde to point,
In whose great shield was writ with letters *gay*[6]
Sans foy[7] ; full large of limbe and every joint
He was, and cared not for God or man *a point*[8].

1. semblance. likeness. 2. always. 3. it chanced to him. 4. infidel 5. Saracen or heathen. 6. bright. 7. the faithless. 8. in the least.

This Saracen had a prety lady by his side riding on an impetuous horse. [This lady named, Duessa, represents Falsehood].

13 Hee had a faire companion of his way,
A goodly Lady clad in *scarlot*[1] red,
Purfled[2] with gold and pearle of rich *assay*[3] ;
And like a Persian *mitre*[4] on her hed
Shee wore, with crowns and *owches*[5] garnished,
The which her lavish lovers to her gave.
Her *wanton*[6] palfrey all was overspred
With *tinsell trappings*,[7] wovén like a wave,
Whose bridle rung with golden bels and *bosses*[8] *brave*[9].

1. brilliant red inclining to orange. 2. embroidered. 3. quality. 4. headdress. 5 jewels. 6. uncontrollable. 7. harness adorned with petty metal sheets 8. balls. 9. fine.

This amorous lady urges her Knight to meet the Knight of the Redcross in fight.

14. With faire *disport*[1], and *courting dalliaunce*[2],
She *intertainde*[3] her lover all the way ;
But, when she saw the knight his speare advaunce,
She soone left off her mirth and wanton play,
And bad her knight *addresse*[4] him to the *fray*[5],
His foe was nigh at hand. He, *prickte*[6] with pride
And hope to winne his Ladies hearte that day.
Forth spurred fast :*adowne*[7] his coursers side
The red bloud tricking staind the way, as he did ride.

1. display of her charms. 2. amorous or winning coquetry. 3. amused. 4. direct. 5. fight 6. urged by. 7. beneath.

10. He then thought about how to change himself; for, by the power of his magic art, he could change himself into as many shapes and forms, that seemed real though false, as Proteus, the sea-god, could ever assume. This enchanter could, as he pleased, take the form of a bird, or a fish of the lake, or a fox, or a dreadful dragon, so that often he would fly away in fear of his own appearance. Who can know the secret power of herbs and of magic arts.

11. It seemed him best to assume the likeness of that noble Knight, his own lately-deceived guest. Immediately he was clad in strong armour and held a silver shield He bore on his cowardly breast the marks of a red cross and on his cowardly head a crop of many-coloured hairs. He thus seemed a well-armed fair Knight, and as he sat upon his fast steed, he must have thought of himself to be St. George, the patron saint of Holiness.

12. But the true Knight, a real St. George, whose likeness the enchanter had assumed, constantly flew away, as if in dread of his own thoughts and passion of jealousy, following his own will and driven by his grief. At last, by chance, he met on the way a Saracen of false faith, whose shield bore, in bright letters, the inscription "Sans Foy". This person had a huge body of large limbs and strong joints and cared not, in the least, either for God or for man.

13. This Saracen had, for his companion on the way, a pretty lady dressed in brilliant-red garments embroidered with gold and pearls of rich quality. She wore like a Persian mitre a headdress studded with gold and precious stones given to her by her extravagant lovers. Her impetuous horse had an ornamental harness made to look like a wave and a bridle that rang with golden bells and fine balls.

14. This lady, named Duessa (representing Falsehood), amused her lover all the way with the artful display of her charms and with her winning coquetry. But when she saw the Knight of the Redcross raising his spear, she soon left her jollity and amorous playfulness and bade her Knight, Sans Foy, to prepare himself to meet his enemy who was close at hand. Urged by his own pride and in the hope of winning his lady's heart, he rode fast against his enemy, and, as he rode, from the sides of his horse trickled drops of blood staining the ground.

Their fight.

15. The knight of the Redcrosse, when him he spide
Spurring so hote with rage *dispiteous*[1],
Gan fairely *couch*[2] his speare, and towards ride.
Soone meete they both, both *fell*[3] and furious,
That, *daunted*[4] with theyr forces *hideous*[5],
Their steeds doe *stagger*[6], and amazed stand ;
And eke themselves, too rudely *rigorous*[7],
Astonied[8] with the stroke of their owne hand,
Doe backe *rebute*, and ech to other yealdeth land.

1. cruel, spiteful. 2. lower to position of attack. 3. cruel. 4. pressed. 5. terrible. 6. totter. 7. violent. 8. stunned. 9. recoil.

16. As when two rams, *stird*[1] with ambitious pride,
Fight for the rule of the rich fleeced flocke,
Their horned fronts so fierce on either side
Doe meete, that, with the terror of the shocke,
Astonied[2], both stand sencelesse as a *blocke*[3],
Forgetfull of the *hanging*[4] victory :
So stood these twaine, *unmoved*[5] as a rocke,
Both staring fierce, and holding *idely*[6]
The *braken religues*[7] of their former *cruelty*.[8]

1. roused up. 2. stunned. 3. piece of stone. 4. undecided. 5. firm. 6 unconsciously. 7. i e. their broken spears. 8. cruel fight.

17. The Sarazin, sore *daunted*[1] with the *buffe*,[2]
Snatcheth his sword, and fiercely to him flies ;
Who well it *wards*[3], and *quyteth*[4] cuff with cuff :
Each others equall *puissaunce*[5] envies,
And through their iron sides with cruell *spies*[6]
Does seeke to perce ; *repining*[7] courage yields
No foote to foe : the flashing fier flies,
As from a forge, out their burning shields ;
And streams of purple bloud new *die*[8] the verdant fields.

1. stunned. ?. blow. 3. guards against. 4 repays. 5. power. 6. glances. 7. mortified. 8. dye, stain.

18. 'Curse on the Cross,' (quoth then the Sarazin,)
'That *keepes*[1] thy body from thee bitter *fitt*[2] !
Dead long ygoe, I *wote*[3], thou haddest bin,
Had not that charme from thee *forwarned*[4] itt :
But yet I warne thee now *assured*[5] sitt,
And hide thy head.' Therewith upon his *crest*[6]
With *rigor*[7] so outrageously he *smitt*[8],
That a large share it hewd out of the rest,
And *glauncing*[9] downe his shield from blame him fairly *blest*[10]

1. protects. 2. death. 3. think. 4. prevented. 5. with care 6. helmet. 7. violence. 8. struck. 9. sliding. 10. saved.

The Saracen falls.

19. Who, thereat wondrous wroth, the sleeping spark
Of *native*[1] vertue gan eftsoones revive ;
And at his haughty helmet *making mark*[2],
So *hugely*[3] stroke, that it the steele did *rive*[4],
And *cleft*[5] his head. He, tumbling downe alive,
With bloudy mouth his mother earth did kis,
Greeting his grave : his *grudging*[6] ghost did strive
With the fraile flesh ; at last it flitted is,
Whither the soules doe fly of men that live *amis*.[7]

1. natural. 2. taking aim. 3. mightiy. 4. cut off. 5. chopped oft 6. unwilling to leave the body. 7. wrongly, wickedly.

15. When the Knight of the Redcross saw that Saracen riding fast against him with cruel rage, he lowered his spear to the position of attack and began to ride towards him. Socn they met, each cruel and furious, so that, pressed by their great strength, their horses totter and then stand up astonished. They grow violent in their attacks ; but each one, stunned by the shock of his own stroke, recoils and yields ground to the other.

16. When two rams fight, stirred up to violent anger with their ambitious pride to rule over an entire flock of the fleecy sheep, their fierce horns on either side of their heads do often clash so fiercely in the encounter that, stunned with the shock they both stand senseless, each as a block of stone, forgetful of the undecided victory. Like these stood the two Knights, each firm as a rock, each staring fiercely at the other and each holding unconsciously his broken spear as a mark of his cruel fight.

17. Stunned with the blow of his foe, the Saracen snatched his sword and flew upon him fiercely. The Knight parried the stroke, and returned blow for blow. In this fight, each envied the other's well-matched might and each, with cruel glances, tried to pierce the other's iron-covered sides. No one's motified pride yields ground to the other. As the strokes fall on their shields, sparks of fire fly from them as from a furnace. The green fields are stained with the blood streaming from their bodies.

18. The Saracen then cursed the cross on the breast of the Knight that saved him from bitter death. He said to the Knight that he would have been dead long ago had not that charm of the red cross prevented death from him. He then warned the Knight to sit on his horse with care and protect his head. Saying this, he struck at his head with so great violence that his sword cut off quite a large portion of his helmet, although, sliding down his helmet, it saved his head and his honour.

19. The Knight of the Redcross, thereupon, growing mightily angry, began soon to awaken his natural valour and, taking aim at his lofty helmet, struck at it so violently that his sword pierced the steel and split his head. Tottering he fell with bloody mouth on the earth welcoming his grave. For some time his spirit struggled with the body unwilling to leave it. At last it flew to hell where go the spirits of all wicked men.

The Saracens' lady, seeing him falling, flies from him but is caught by the Knight of the Redcross.

20. The lady, when she was her champion fall
Like the old ruines of a broken towre,
Staid not to waile his *woefull funerall*,[1]
But from him fled away with all her powre ;
Who after her as hastily gan *scowre*[2],
Bidding the dwarfe with him to bring away
The Sarazins shield, signe of the conqueroure.
Her soone he overtooke, and bad to stay ;
For present cause was none of dread her to dismay.

1. sad death.
2, run fast.

She implores the Knight of the Redcross to show her his mercy.

21. Shee turning backe, with *ruefull*[1] countenaunce,
Cride, 'Mercy, mercy, Sir, *vouchsafe*[2] to show
On *silly* Dame, subject to hard *mischaunce*,[3]
And to your mighty wil !' Her *humblesse*[4] low,
In so rich *weedes*[5] and *seeming*[6] glorious show,
Did much *emmove*[7] his stout heroicke heart ;
And said, 'Deare dame, your suddein overthrow
Much *rueth*[8] me but now put feare apart,
And tel both who ye be, and who that tooke your part.'

1. piteous. 2. condescend, be pleased. 3. misfortune. 4. humbleness. 5. garments. 6. false. 7. move, melt. 8. moves to pity.

She narrates her false story.

22. Melting in teares, then gan shee thus lament.
'The wretched woman, whom unhappy howre
Hath now made *thrall*[1] to your commandment,
Before the angry heavens *list*[2] to *lowre*[3],
And fortune false *betraide*[4] me to thy powre,
Was (O ! what now *availeth*[5] that I was !)
Borne the sole daughter of an Emperour,
He that the wide West under his rule has,
And high hath set his throne where Tiberis doth pas.

1. slave. 2. chose.
3. frown, threaten.
4. let fall into.
5. profits.

She tells the Knight that she was betrothed to a prince who was slain by his enemies.

23. 'He, in the first flowre of my freshest age,
Betrothed me unto the onely haire
Of a most mighty king, most rich and sage :
Was never Prince so faithfull and so faire,
Was never Prince so meeke and *debonaire* ; [1]
But ere my hoped day of *spousall*[2] shone,
My dearest Lord fell from high honors *staire*[3]
Into the hands of hys accursed *fone*[4],
And cruelly was slaine ; that shall I ever *mone*.[5]

1. genial ; of good disposition.
2. wedding,
3. staircase
4. foes, enemies.
5. bemoan.

Then, afflicted with grief, she set out to find his dead body.

24. 'His bleessed body, *spoild of lively breath*[1],
Was afterward, I know not how, *eonvaid*[2],
Hnd *fro*[3] me hid : of whose most innocent death
When tidings came mee, unhappy maid,
O, how great sorrow my sad soule *assaid*.![4]
Then forth I went his woefull *corse*[5] to find,
And many yeares throughout the world I *straid*[6],
A virgin widow, whose deepe wounded mind
With love long time did *languish*,[7] as the striken hind.

1. bereft of life.
2. removed. 3. from. 4 assailed.
5. dead body, 6. wandered.
7. droop, grow feeble.

20. When the Saracen's lady saw him falling like the broken ruins of an old tower, she did not stay there to mourn his sad death, but fled from him with all speed. The Knight of the Redcross pursued her, bidding his Dwarf to bring with him the Saracen's shield, the mark of his victory. He soon overtook her and asked her to stay, telling her that there was no longer any cause of fear to frighten her.

21. The lady, turning back her sorrowful face, cried to the Knight of the Redcross to be pleased to show mercy to her who, a simple-minded person, a victim to misfortune, was subject to his mighty will. The extreme humility of this lady, so richly dressed and looking so splendid in her false adornments, did much soften the noble heart of this strong Knight. He said to that lady that the sudden fall of her Knight much grieved him. He asked her to banish all her fears and tell him who she was and also who was that Knight who took her part.

22. With tears in her eyes, she began to tell the Knight of the Redcross her woeful story. She said that she was that wretched woman, whom cruel misfortune had made the slave of his will : although, before the angry heavens chose to frown upon her and false fortune let her fall into his hands, she was the daughter of an Emperor who held the whole of the wide west under his sway and who had his seat where Tiberis flows.

23. This lady tells the Knight that while she was yet in the first bloom of her early age; her father betrothed her to a prince, the only heir of a mighty King who was rich and wise. She said that there never was a prince as faithful, fair, meek and genial as this prince was. But, she continued, before her wedding-day dawned, this prince fell from the height of honour into the hands of his wretched enemies who slew him brutally. She said that she would ever lament his death.

24. She said that his innocent body, bereft of life, was afterwards removed and hidden from her and when she received the news of his death, a sudden sorrow fell upon her unhappy soul and she went forth in her grief to find his body. She said that she wandered in her quest throughout the world for many years while her afflicted soul, like a wounded hind, drooped in love.

She tells how she fell into the hands of that Saracen.

25. 'At last it chaunced this proud Sarazin
To meete me wandring ; who perforce me led
With him away, but yet could never win
The Fort, that Ladies hold in soveraigne dread.
There lies he now with foule dishonor dead,
Who, whiles he livde, was called proud Sans foy,
The eldest of three brethern ; all three bred
Of one bad sire, whose youngest is Sans joy ;
And twixt them both was born the bloudy bold Sans
loy.

She calls herself Fidessa (True Faith), although she represents Falsehood and was called Duessa.

26. 'In this sad plight, friendlesse, unfortunate,
Now miserable I, *Fidessa*,[1] dwell,
Craving of you, in pitty of my state,
To doe none ill, if please ye not doe well.'
He in great *passion*[2] all this while did dwell,
More busying his quicke eies her face to view ;
Then his dull eares to heare what shee did tell ;
And said, 'faire lady, hart of flint would *rew*[3]
The undeserved woes and sorrowes, which ye shew.

1. Fidessa-True Faith, a name which she falsely assumes.
2. pity.
3. feel pity.

The Knight of the Redcross comforts Duessa the false lady.

27. 'Henceforth in safe assurance may ye rest,
Having both found a new friend you to aid,
And lost an old foe that did you *molest*[1] ;
Better new friend then an old foe is said.'
With chaunge of *chear*[2] the seeming simple maid
Let fal her eien, as *shamefast*[3], to the earth,
And yeelding soft, in that she nought *gainsaid*,[4]
So forth they rode, he *feining*[5] *seemely*[6] merth,
And she *coy*[7] lookes : so *dainty*[8], they say, *maketh*
derth[9].

1. trouble, meddle. injuriously with.
2. frame of mind.
3. bashful, modest
4. contradicted.
5. pretending.
6. becoming, decent. 7. bashful.
8 worth. 9. leads to desire.

Riding together they come to a place where stood two shady trees (representing Doubt and Scepticism.)

28. Long time they thus together traveiled ;
Til, weary of their way, they came at last
Where grew two goodly trees, that faire did spred
Their armes abroad, with gray mosse *overcast*[1] ;
And their greene leaves, trembling with every blast,
Made a calme shadowe far in *compasse*[2] round :
The fearefull shepheard, often there *aghast*,[3]
Under them never sat, *ne wont their sound*[4]
His mery oaten pipe, but shund th' unlucky ground.

1. covered.
2. range.
3. terrified. 4. nor was wont to sound there.

The Knight seeks shelter under those trees.

29. But this good knight, soone as he them can spie,
For the coole shade him thither hastly got :
For golden *Phoebus*,[1] now *ymounted*[2] hie,
From fiery wheeles of his faire chariot
Hurled his beame so scorching cruell hot,
That living creature *mote*[3] it not *abide* ;[4]
And his new Lady it enoured not.
There they alight, in hope themselves to *hide*[5]
From the fierce heat, and rest their weary limbs *a*
tide.[6]

1. the sun-god,
2. mounted, risen.
3. might.
4. endure, bear.
5. protect.
6. for a while.

25. Continuing her story, she tells the Knight that as she was wandering that proud Saracen chanced to meet her and forced her to accompany him, although he could never win from her that fort of honour (i.e. her chastity) which chaste ladies fear to lose. She tells him that he, who lay dead in foul dishonour, was called Sans Foy (i.e. the Faithless) when alive. He was the eldest of the three brothers, all of whom were the sons of a wicked father. The youngest of them was called Sans joy (i.e. the Joyless) ; and between these two was born the dreadful bold Sans loy (or the Lawless).

26. She said to the Knight that she, called Fidessa (that is, the True Faith, though really Falsehood), passed her days in that sad wretched state, friendless, unfortunate and miserable. She implored him, in his pity for her state, to do no harm to her, if he could do no good. The Knight listened to her in great pity, while his eyes were more busy in surveying her features than his ears were attentive to hear her words. Then he said to the lady that even a heart of stone would soften at her undeserved sufferings and sorrows.

27. The Knight assured her that she could thenceforth live in safety, after having found a new friend to help her in place of an old enemy that only oppressed her. He advised her to consider that a new friend was better than an old enemy. That simple-looking lady, changing her mind, dropped low her eyes to the ground as in bashfulness and, without questioning anything, she yielded herself softly into the hands of the Knight. Now they both rode together, the Knight assuming becoming mirth and she bashful looks awakening a lustful desire in the Knight ; for, it is said, worth awakens desire of possession.

28. They travelled together for a long time till, weary of their journey, they reached a place where stood two good-looking trees spreading their moss-covered branches far and wide. Their green leaves, quivering in the breeze, spread a calm shade far in range about them. The simple-minded shepherd dreaded these trees and never sat under them, nor did ever play upon his pipe there, but avoided the ground beneath them. [These trees represent doubt and scepticism which lure the sophisticated, but do not infect the simple-minded who holds them in dread].

29. But the good Knight, as he saw those fair-seeming trees, made for their cool shade ; for the golden Sun, now riding high overhead in the sky, cast such cruel scorching rays from the burning wheels of his chariot that no living being could stand them and his newly-won lady was feeling most uncomfortable. They both alighted there from their horses in the hope of sheltering themselves from the fierce heat of the day and rest themselves awhile. The Knight of the Redcross (who represents Holiness), now separated from Lady Una (who represents Truth), is lured by Duessa (that is Falsehood) into scepticism (represented by these shady trees)].

The Knight is enraptured by the beauty of this false lady.
To make a garland for her head, he plucks a twig out of which tickle down drops of blood.

30. Faire seemely *pleasaunce*[1] each to other makes,
With goodly *purposes*,[2] there as they sit ;
And in his falsed fancy he her takes
To be the fairest *wight*[3] that lived yit ;
Which to expresse he *bends*[4] his gentle wit :
And, thinking of those braunches greene to frame
A *girlond*[5] for her *dainty*[6] forhead fit,
He pluckt a bough ; out of whose *rift*[7] there came
Smal drops of gory bloud, that trickled down the same.

1. pleasure of conversation,
2. subjects.
3. person.
4. strains.
5. garland.
6. worthy.
7. rent.

A voice rises from the tree telling its woeful story.

31. Therewith a piteous yelling voice was heard,
Crying, 'O I spare with guilty hands to teare
My tender sides in this rough *rynd*[1] *embard* ;[2]
But fly, ah ! fly far hence away, for feare
Least[3] to you hap that papp'ned to me heare,
And to this wretched Lady, my deare love ;
O, too deare love, love bought with death too deare!'
Astond[4] he stood, and up his *heare did hove* ;[5]
And with that suddein horror could no member move.

1. bark.
2. confined. enclosed,
3. lest, otherwise.
4. astounded.
5. hair did stand

32. At last *whenas*[1] the *dreadfull passion*[2]
Was overpast, and manhood well awake,
Yet musing at the straunge *occasion*,[3]
And doubting much his sence, he thus bespake :
'What voice of damned Ghost from *Limbo lake*,[4]
Or *guilefull*[5] spright wandring in empty aire,
Both which fraile men doe oftentime mistake,
Sends to my doubtful eares these speaches *rare*,[6]
And *ruefull*[7] plaints, me bidding guiltlesse blood to spare ?'

1. as soon as.
2. emotion of dread.
3. event. 4. lake of torment in Hell.
5. deceiving.
6. strange.
7. piteous.

That voice tells the Knight that that tree was once a man, named Fradubio (that is, the Doubtful).

33. Then, groning deep : 'Nor damned Ghost,' (quoth he,)
'Nor *guileful*[1] sprite to these words doth speake ;
But once a man, *Fradubio*,[2] now a tree ;
Wretched man, wretched tree ! whose nature weake,
A cruell witch, her cursed will to *wreake*[3],
Hath thus transformed, and plast in open plaines,
Where *Boreas*[4] doth blow full *bitter bleake*,[5]
And scorching Sunne does dry my secret vaines ;
For though a tree I seeme, yet cold and heat me paines.'

1. deceiving.
2. representing the Doubtful.
3. satisfy. 4. God of the north wind.
5. biting and dreary. 6. veins.

Fradubio, now a tree, tells him that the author of his woe was an enchantress, called Duessa. [Duessa was the new lady accompanying the Knight].

34. 'Say on, Fradubio, then *or*[1] man or tree,'
Quoth then the Knight; 'by whose mischievous arts
Art thou misshaped thus, as now I see ?
He oft finds *med'cine*[2] who his griefe *imparts*,[3]
But double griefs afflict concealing harts,
As raging flames who striveth to suppresse.'
'The *author*[4] then,' (said he) 'of all my *smarts*[5]
Is one Duessa, a false sorceresse,
That many *errant*[6] knights hath broght to wretchednesse.

1. whether.
2. relief 3. tells others.
4. originator ; cause. 5. pains.
6. wandering.

30. As they sit together, each tries to give the other the pleasure of a fine delicate conversation on delightful subjects. The Knight, in his false fancy, takes her to be the fairest lady that ever lived, and, to express this high admiration, he now strains his mind to find an appropriate means. He thinks of making a garland for her worthy head out of the green branches of that tree and for this he plucks a twig. As he does this, out of the rift of the broken twig, trickle down drops of red blood.

31. Soon afterwards, a piteous voice arose from the tree crying upon the Knight to spare guilty hands from tearing his tender sides enclosed in that rough bark. It asked him to fly away from there for fear lest to him also might happen what had happened to him and to his wretched lady whom he loved dearly and whom he led with himself to death. Hearing this, the Knight stood aghast with his hair standing on its edge and his whole body seized with horror.

32. At last when his emotion of dread passed away and his manhood reasserted itself, though still thinking of that strange event and feeling doubtful of his own senses, he spoke and asked it what voice it was, whether of some ghost from the lake of torment in Hell or of some wicked spirit wandering in the void air—both of which feeble-spirited men often feared--that sent to his doubting ears those strange speeches and piteous moans, bidding him to spare innocent blood.

33. Then, with a deep groan, the voice said that those words came neither from any damned ghost of Hell nor from any deceiving spirit, but from one who was once a man, Fradubio (that is, the Doubtful) by name, though now a tree. He was wretched, it said, both as a man and as a tree ; for, to satisfy her wicked will, a cruel witch transformed his weak nature into that tree which she placed in an open plain where the dreary biting winds of the north blew in winter and the burning sun dried up his hidden veins in summer. The voice said that though he looked a tree, he was really a man who felt the pain of cold and heat.

34. The Knight then asked Fradubio, whether he was a man or a tree, to tell him by whose wicked arts he was so wretchedly transformed. The Knight told him that by communicating one's grief to another, a person could find relief ; but by keeping his griefs to himself, he was as terribly tormented as one who would suppress fierce fires within. The tree then replied that the cause of all his afflictions was one Duessa, a false enchantress, who had brought to misery many a Knight wandering in quest of adventur

Fradubio tells the Knight whom he once met a Knight with a fair lady by his side,

35. 'In prime of youthly yeares, when corage hott
The fire of love, and joy of chevalree,
First kindled in my brest, it was my lott
To love this gentle Lady, whome ye see
Now not a Lady, but a seeming tree ;
With[1] whome, as once I rode accompanyde,
Me chaunced *of*[2] a knight *encountred*[3] bee,
That had a *like*[4] faire Lady by his syde ;
Lyke a faire Lady, but did fowle Duessa hyde.

1. by. 2. by. 3. met. 4. similarly.

Fradubio tells him how he fought with that Knight and won his lady as the prize of his victory.

36. 'Whose *forged*[1] beauty he did *take in hand*[2]
All other Dames to have exceeded farre :
I in defence of mine did likewise stand,
Mine, that did then shine as the Morning starre.
So both to battell fierce arraunged arre,
In which his harder fortune was to fall
Under my speare : such is the *dye*[3] of warre.
His Lady, left as a *prise martiall*,[4]
Did yield her comely person to be at my call.

1. false.
2. maintain, claim.
3. fate 4. prize of my victory.

Fradubio tells the Knight how he once resolved to decide which of the two ladies-his former lady Fraelissa or the newly-won Duessa was the fairer.

37. So doubly lov'd of ladies, unlike faire,
Th' one seeming such, the other such indeede.
One day in doubt *I cast for*[1] to compare
Whether[2] in beauties glorie did exceede :
A Rosy girlond was the victors *meede*[3]
Both seemde to win, and both seemde won to bee,
So hard the *discord*[4] was to be *agreede*.[5]
Fraelissa[6] was as faire as faire mote bee,
And ever false Duessa seemde as faire as shee.

1. resolved.
2. which of the two. 3. reward.
4. contest.
5. decided.
6 typifying frailty.
7. might, should.

With the help her magic art, Duessa wins the contest of beauty.

38. 'The wicked witch, now seeing all this while
The *doubtfull ballaunce equally to sway*[1],
What not by right she *cast*[2] to win by *guile*[3] ;
And by her hellish science raisd streight way
A foggy mist that *overcast*[4] the day,
And a dull blast, that breathing on *her*[5] face
Dimmed her fromer beauties shining ray,
And with foule ugly forme did her disgrace :
Then was *she*[6] fayre alone, when none was faire in *place*.[7]

1. equal chances of success and failure.
2. resolved.
3. deceit ; wile ; craftiness.
4. covered.
5. Fraelissa's.
6. Duessa.
7. company.

Fraelissa's wretched fate.

39. 'Then cride *she*[1] out, "Fye, fye ! deformed *wight*,[2]
"Whose *borrowed*[3] beautie now appeareth plaine
"To have before *bewitched*[4] all mens sight :
"O ! leave her soone, or let her soone be slaine."
Her loathly *visage*[5] viewing with disdaine,
Eftsoones I thought her such as she me told,
And would have kild her ; but with *faigned*[6] paine
The false witch did my wrathfull hand withhold :
So left her, where she now is turnd to *treen mould*.[7]

1. Duessa.
2. creature.
3. falsely assumed
4. charmed.
5. face.
6. pretended.
7. the shape of a tree.

35. Fradubio tells him that in the first glow of his youth, when impetuous courage first inflamed in his heart the fire of love and the joy of adventure, it was his lot to love that gentle lady whom the Knight saw before him, not as a lady but a tree. He says that once, as he was riding accompanied by his lady, it so chanced that he met a Knight that had by his side a lady as fair as his own, though concealing within her false appearance the person of the foul enchantress, Duessa.

36. Fradubio tells him that the strange Knight challenged him asserting that his lady's beauty excelled the beauty of all other ladies. In defence of his own lady's beauty, Fradubio said, he also did the same. So challenging each other, they met in fight in which that Knight's misfortune was to fall under his spear Such is the fate of war, for none knows who is to fall. His lady, left as the prize of his victory, yielded herself to his will.

37. Fradubio tells the Knight how he found himself now loved by two ladies, both lovely in their different ways, the one seeming to be lovely and the other actually so. One day he resolved to compare the two and ascertain which of them was the fairer. He promised to give a garland of roses to the victor. In the contest of beauty, at one time, each one seemed to win over the other ; but at another time, each one seemed to lose against the other. In this way the contest grew hard and seemed to lead to no issue. Fraelissa, his former lady, was as fair as anything could be ; but false Duessa seemed always to look as she was.

38. The wicked enchantress, seeing the issue of the contest hanging doubtfully in balance, which swayed equally to both the sides, resolved to win by craftiness what she could not win in her own right. By her infernal magic arts, she raised forthwith a dim mist, that, enveloped the day and a blast of wind that, spreading over Fraelissa's face dulled her natural radiance and disgraced her with foul ugliness. Now Duessa alone looked fair, for none else was there to compete with her.

39. The tree tells the Knight that Duessa then hurled curses on that poor lady, calling her a deformed creature whose false beauty, with which she had formerly charmed all men's sight. appeared now plainly. She then asked him to leave that lady soon or slay her. The tree says that he looked at the ugly face of that wretched lady with contempt and soon began to think that she was what the enchantress called her. He, thereupon, desired to kill her ; but the false witch, with pretended pity, stayed his hand ; and so he left her where she stood in the shape of a tree.

Having discarded his former lady, Fradubio took Duessa, whom long afterwards he found to be a witch.

40. 'Then forth I tooke Duessa for my Dame,
And in the witch *unweeting*[1] joyd long time,
Ne ever *wist*[2] but that she was *the same*[3] ;
Till on a day (that day is everie *Prime*,[4]
When Witches wont to *penance*[5] for their crime,)
I chaunst to see her in her proper *hew*,[6]
Bathing her selfe in *origane*[7] and *thyme*:[8]
A filthy foule old woman I did *vew*[9],
That ever to have toucht her I did deadly *rew*.[10]

1. unknowingly. 2. knew. 3. a witch. 4. spring-time. 5. do penance. 6. form. 7. wild marjoram, a medicinal herb. 8. a shrub of medicinal virtues. 9. sea. 10. repent.

Duessa's true figure described.

41. Her neather partes misshappen, monstruous,
Were hidd in water, that I could not see,
But they did seeme more foule and hideous,
Then womans shape man would beleeve to bee.
Thens forth from her most beastly compaine
I gan refraine, in minde to slip away,
Soone as appeard[1] safe opportunitie :
For danger great, if not *assur'd decay*[2]
I saw before mine eyes, if I were knowne *to stray*[3]

1. as soon as there came. 2. certain death. 3. to linger.

Fradubio tells the Knight of the Redcross how the witch, Duessa, transformed him into a tree.

42. 'The divelish *hag*[1] by chaunges of my *cheare*[2]
Perceiv'd my *thought*[3] ; and, drownd in sleepie night,
With wicked herbes and oyntments did besmeare
My body all, through charmes and magicke might,
That all my senses were *bereaved*[4] quight :
Then brought she me into this desert waste,
And by my wretched lovers side me *pight*[5]
Where now, enclosd in wooden wals full *faste*,[6]
Banisht from living *wights*,[7] our wearie daies we waste.

1. witch. 2. countenance, aspect. 3. mind. 4. taken away, destroyed, 5. fixed. 6. strongly. 7. beings.

and how he could be released from his captivity

43. 'But how long time,' said then the Elfin knight,
'Are you in this *misformed*[1] hous to dwell ?'
'We may not chaunge,' (quoth he,) 'this evil *plight*[2]
Till we be bathed in a living well :
That is the *terme*[3] prescribed by the spell.
'O ! how,' sayd he, '*mote*[4] I that well out find,
That may restore you to your *wonted well*[5] ?'
'Time and *suffised*[6] fates to former *kynd*[7]
Shall us restore ; none else from hence may us *unbynd*.'[8]

1. unnatural. 2. condition. 3. condition. 4. might. 5. natural health. 6. satisfied. 7. state. 8. release.

Duessa, who was accompanying the Knight of the Redcross under the false name of Fidessa, heard all that she had done to wretched Fradubio.

44. The false Duessa, now Fidessa *hight*,[1]
Heard how in vaine Fradubio did lament,
And knew well all was true. But the good knight,
Full of sad feare and *ghastly dreriment*,[2]
When all this speech the living tree had spent,
The bleeding bough did thrust into the ground,
That from the blood he might be innocent,
And with fresh clay did close the *wooden wound*,[3]
Then, turning to his Lady, dead with feare her *fownd*.[4]

1. called. 2. gloom. 3. the wound of the tree. 4. found.

40. The tree tells the Knight of the Redcross that after discarding poor Fraelissa, he took Duessa, the enchantress, to be his lady ; and not knowing, nor ever suspecting that she was a witch, he took delight in her for a long time, till on a day in spring-time, when witches customarily do penance for their crimes, he chanced to see her in her proper form as she was bathing in medicinal waters of herbs. Then he found her to be a loathsome foul old woman and repented upon his ever having touched her.

41. Fradubio tells the Knight of the Redcross that, being hidden in water, he could not see her deformed ugly lower parts, which must have been more foul and hideous than those of any woman ever seen by man. After this sight, he says, he began to shun her beastly company, ever thinking in his mind to slip away as soon as any opportunity came to him ; for he suspected great danger, if not certain death, in lingering there any longer.

42. Fradubio tells the Knight that the wicked witch, noticing a change in his aspect, guessed his intention ; and so, one night, as he lay drowned in sleep, she besmeared his body with wicked herbs and ointments, through her charms and mighty magic, so that he was quite deprived of his senses. Then, she took him to that wide open plain and fixed him by the side of his ladylove. There he now stood, fast bound in touch bark, banished from his fellows and passing his days in torment.

43. The Fairy Knight asked Fradubio how long he was to remain in that unnatural captivity. He replied that their wretched state would not change till they were bathed in a well of life. That was the condition, he said, laid down by the magic spell of the witch. The Knight asked him how he could find out that well of life which would restore him to his natural state. Fradubio replied that time and satisfied fates alone would restore him to his former state and that none else could release him from his captivity.

44. False Duessa, who called herself Fidessa, heard the lamentation of wretched Fradubio and knew quite well how vain it all was and yet how true, being wrought by herself. But the good Knight, full of depressing fear and deadly gloom, when he had heard in full that speech of the living tree, thrust the bleeding twig into the ground, so that he might be innocent of the guilt of shedding blood. Then with fresh clay he closed the bleeding wound of the tree. He then turned towards his lady and found her almost dead with fear.

Duessa feigns fear and falls into a pretended swoon.

45. Her seeming dead he fownd with feigned feare,
As all *unweeting*[1] of that well she knew ;
And *paynd*[2] himselfe with busie care to *reare*,[3]
Her out of *carelesse*[4] swowne. Her eyelids blew,
And dimmed sight, with pale and deadly *hew*,[5]
At last she up gan lift : with trembling *cheare*[6]
Her up he tooke, (too simple and too trew)
And oft her kist. At length, all *passed feare*,[7]
He set her own her steede, and forward forth did beare.

1. unknowing. 2. took pained. 3. raise. 4. unconscious. 5. countenance. 6. heart. 7. fear having passed.

CANTO III

Una seeks the Knight of the Redcross and falls into the hands of the lecherous Sansloy.

Forsaken Truth long seekes her love,
And makes the Lyon[1] mylde ;
Marres blind Devotions mart[2], and fals
In hand of leachour[3] vylde[4].

1. The Lion is her the symbol of Reason, unaided by Faith. 2. evil source of gain. 3. one living in debauchery. 4. lawless.

The poet's pity for the sufferings of Una.

I. NOUGHT is there under heav'ns wide *hollownesse*,[1]
That moves more deare *compassion*[2] of mind,
Then beautie brought *t'unworthie*[3] wretchednesse
Through envies snares, or fortunes *freakes* unkind.
I, whether lately through her brightnes blynd,
Or through *alleageance*[5] and *fast fealty*,[6]
Which I do owe unto all womankynd,
Feele my hart *perst*[7] with so great agony,
When such I see, that all for pitty I could dy.

1. vault. 2. pity. 3. undeserved. 4. capriciousness. 5. loyalty. 6. abiding faith or fidelity. 7. pierced.

The poet's pity for Una's sufferings.

2. And now it is *empassioned*[1] so deepe,
For fairest Unaes sake, of whom I sing,
That my frayle eis these lines with teares do *steepe*,[2]
To thinke how she through *guyleful*[3] handeling,
Though true as *touch*,[4] though daughter of a king,
Though faire as ever living *wight*[5] was fayre,
Though nor in word nor deede ill *meriting*,[6]
Is from her knight *divorced*[7] in despayre,
And her dew loves *deryv'd*[8] to that vile witches shayre.

1, moved to pity. 2. drench. 3. treacherous. 4. gold touched (i. e. tested) on the touchstone. 5. person. 6. deserving evil. 7. separated. 8. diverted.

Una seeks the Knight of the Redcross through woods and vast deserts.

3. Yet she, most faithfull Ladie, all this while
Forsaken, wofull, solitarie mayd,
Far from all peoples *preace*,[1] as in exile,
In *wildernesse*[2] and *wastfull*[3] deserts strayd,
To seeke her knight ; who, *subtily*[4] betrayd
Through that late vision which th' Enchaunter *wrought*,[5]
Had her abandond. She, of nought affrayd,
Through woods and, *wastnes*[6] wide him daily sought ;
Yet *wished tydinges*[7] none of him unto her brought.

1. press, crowd. 2. uninhabited tract. 3. desolate, barren. 4. artfully 5. brought about, accomplished. 6. waste regions ; deserts. 7. desired news.

45. The Knight of the Redcross found her looking almost dead with her pretended fear, as if she knew nothing of what she actually knew so well, having wrought it all herself. He then busied himself with anxious care to raise her from her swoon in which she lay unconscious. At last she began to raise her blue eyelids and dim sight, with her pale and death-like countenance. The true simple-minded Knight lifted her with a trembling heart and kissed her many a time. At last, when all her fear passed, he sat her on her steed and forthwith proceeded onwards with her.

CANTO III

Forsaken Una, who represents Truth, seeks the Knight of the Redcross (who represents Holiness). On the way she meets a Lion (representing Reason, unaided by Faith) whom she tames. Further, by destroying Kirkrapine, the plunderer of churches, she ruins the source of income of Corseca, who represents blind Devotion. Later on, she falls into the hands of the wild debauchee, Sansfoy, who represents Lawlessness and spurns all moral conventions.

1. Spenser says of himself that there is nothing under the wide concave of heavens that moves his heart to so tender a pity as the sight of beauty brought to an undeserved wretchedness through the wiles of envy or the capriciousness of a cruel fortune. Speaking of Una, he says that, whether blinded by her brightness or through his loyalty and abiding fidelity which he owes to all womankind, he feels his heart pierced with so great an agony that he feels like dying for more pity for her wrongs.

2. The poet's heart is so deeply moved to pity for the sake of fair Una of whom he sings that his frail eyes drench with tears the lines that he writes here, while he thinks how forcibly she was separated from her Knight, through the treacherous manoeuvring of hypocritical Archimago, and her well-deserved love diverted to the wicked enchantress, Duessa ; although she was true as tested gold, the daughter of a king, fair as any living person was ever fair and although neither in word nor in deed did she ever deserve such evil as had befallen her.

3. Yet faithful Una, though forsaken by her loved Knight and living in woe and solitary exile far from the resorts of men, wandered through vast wildernesses and wild deserts in search of the Knight of the Redcross who craftily deluded by the vision devised by wicked Archimago, had abandoned her in disdain. Una, dreading nothing, sought him each day through woods and wild deserts but none brought her the desired news about her Knight.

One day, as Una rested herself in a shady groove, a fierce Lion rushed upon her.

4. One day, *nigh*[1] wearie of the *yrkesome*[2] way,
From her *unhastie*[3] beast she did alight;
And on the grasse her *dainty*[4] limbs did lay
In secret shadow, far from all mens sight:
From her fayre head her *fillet*[5] she *undight*,[6]
And layd her *stole*[7] aside. Her angels face,
As the great eye of heaven, shyned bright,
And made a sunshine in the shady place;
Did never mortall eye behold such heavenly *grace*[8].

1. nearly. 2. tiresome. 3. slow 4. delicate, 5. head band, ribbon. 6. undid ; removed. 7. mantle. woman's cloak. 8. charm.

As the Lion drew near the royal maiden, this fury subsided and he stood amazed at her sight.

5. It *fortuned*,[1] out of the thickest wood
A *ramping*[2] Lyon rushed suddeinly,
Hunting full greedy after *salvage*[3] blood,
Soone as the royall virgin he did spy,
With *gaping*[4] mouth at her ran greedily,
To have attonce devourd her tender *corse*[5];
But to the pray when as he drew more ny,
His bloody rage aswaged with *remorse*,[6]
And, with the sight amazd, forgat his *furious forse*[7].

1. happened. 2. raging, furious. 3. savage, wild. 4. wide open. 5. body. 6. compassion 7. forceful fury.

He then kissed Una's feet and licked her hands.

6. In stead thereof he kist her wearie feet,
And lickt her *lilly*[1] hands with *fawning*[2] tong,
As he her wronged innocence did *weet*,[3]
O, how can beautie maister the most strong,
And simple truth subdue *avenging*[4] wrong!
Whose yielded pryde and proud submission,
Still dreading death, when she had marked long,
Her hart gan melt in great compassion;
And *drizling*[5] teares did shed for pure affection.

1. white like lily. 2. caressing. 3. know. 4. injurious. 5. falling in fine dense drops.

Una's grief.

7. 'The Lyon, Lord of everie beast in field,'
Quoth she, 'his princely *puissance*[1] doth *abate*,[2]
And mightie *proud*[3] to humble *weake*[4] does yield,
Forgetfull of the *hungry rage*,[5] which late
Him *prickt*,[6] in pittie of my sad estate:
But he, my Lyon, and my noble Lord,
How does he find in cruell hart to hate
Her, that him lov'd and ever most adord
As the God of my life? why hath he me abhord?'

1. might. 2. mitigate. 3. pride. 4. weakness. 5. rage of hunger. 6. pierced, urged.

Una starts on her journey again.

8. *Redounding*[1] teares did choke th' end of her *plaint*,[2]
Which softly ecchoed from the neighbour wood;
And, sad to see her sorrowfull *constraint*,[3]
The kingly beast upon her gazing stood:
With pittie calmd downe fell his angry mood.
At last, in close hart shutting up her payne,
Arose the virgin, borne of heavenly *brood*,[4]
And to her snowy Palfrey got agayne,
To seeke her *strayed*[5] Champion if she might *attayne*.[6]

1. overflowing. 2. lamentation. 3. anguish. 4. family. 5. separated. 6. find.

4. One day, almost wearied of the tiresome journey, Una alighted from her slow palfrey and laid down her delicate limbs on the grass in a secluded shady place, far removed from all men's sight. Then she untied her head-band from her fair head and removed her mantle. Her angelic face shone like the bright sun and illumined that shady place. Never till now had moral eye seen such heavenly beauty.

5. It happened that out of the thick wood there rushed suddenly a furious famished lion, greedily hunting for the blood of some wild animal. As he saw the royal virgin, he ran at her with wide-open mouth to devour her at once. But as he drew near, his thirst for blood subsided with compassion and he stood amazed at the sight of that maiden and forgot all his terrible fury.

6. Instead of devouring her, the lion kissed her weary feet and with his lolling tongue liked her lily-white hands, as if he had known how undeservedly she had been wronged in her innocence. Oh, how strange it is, the poet remarks, that beauty can master the strong and truth can prevent evil from inflicting injury. When Unahad for long marked the lion yielding his pride and submitting himself to her will, her heart was greatly moved with compassion and tears rolled down in fine dense drops from her eyes in tender affection.

7. She said to herself how strange it was that the Lion, who was the lord of every beast in the field and the forest, could mitigate his terrible might and yield his pride to the humble weakness of a maiden in pity for her wretched state; whereas her true lion and her noble lord would hate her that loved him with all her heart and adored him as the very God of her life. Why, she asked herself, should he have abandoned her so disdainfully?

8. Overflowing tears stifled the end of her complaint, which echoed from the neighbouring wood. The royal beast, all this while, stood gazing at the grief-stricken maiden, and his anger, softened with pity, subsided. At last, shutting up her secret grief in her heart, the virgin lady, born of royal parents, arose, and, riding her snow-white palfrey, started on her journey to find her separated champion if she could overtake him.

The lion attennds Lady Una on her journey.

9. The Lyon would not leave her *desolate*,[1]
But with her went along, as a strong gard
Of her chast person, and a faythfull mate
Of her sad troubles and misfortunes hard :
Still,[2] when she slept, he *kept both watch and ward*[3];
And, when she wakt, he wayted diligent,
With humble service to her will prepard :
From her fayre eyes he tooke commandement
And ever by her lookes *conceived*[4] her intent.

1. alone ; solitary. 2. always. 3. kept vigilance and remained on guard. 4. guessed.

She passed through the wide deserts and came to the foot of a mountain where she saw a damsel, going slowly with a pot of water on her shoulders.

10. Long she thus traveiled through deserts wyde,
By which she thought her wandring knight shold pas.
Yet never *shew*[1] of living *wight*[2] *espyde*[3];
Till that at length she found the troden gras,
In which the tract of peoples footing was,
Under the steepe foot of a mountaine *hore*[4]:
The same she followes, till at last she has
A damzel spyde, slow footing her before,
That on her shoulders sad a pot of water bore.

1. sign. 2. person. 3. saw. 4. hoory, grey.

The rude Damsel flies in fear from Una.

11. To whom approching she to her gan call,
To *weet*[1] if dwelling place were nigh at hand;
But the rude *wench*[2] her answerd nought at all :
She could not heare, nor speake, nor understand ;
Till, seeing by her side the Lyon stand,
With suddeine feare her pitcher downe she threw,
And fled away : for never in that land
Face of fayre Lady she before did *vew*,[3]
And that dredd Lyons looke her cast in *deadly hew*[4].

1. know. 2. rustic lass. 3. view ; see. 4. paleness of death.

Reaching home, the lass terrorised her blind mother.

12. Full fast she fled, ne ever lookt behynd,
As if her life *upon the wager lay*[1];
And home she came, *whereas*[2] her mother blynd
Sate in eternall night : nought could she say ;
But, suddeine catching hold, did her dismay
With quaking hands, and other signes of feare:
Who, full of ghastly fright and cold *affray*,[3]
Gan shut the dore. By this arrived there
Dame Una, weary Dame, and entrance did *requere*[4];

1. was at stake. 2. where. 3. fear 4. demand.

Reaching their cottage, Una demands entrance, which is, withheld from her. Una's Lion tears open the door and makes way for her.

13. Which when none yielded, her unruly Page
With his rude clawes the *wicket open rent*,[1]
And let her in ; where, of his cruell rage
Nigh dead with feare, and *faint astonishment*,[2]
Shee found them both in darksome corner pent ;
Where that old woman day and night did pray
Upon her beads, devoutly penitent :
Nine hundred *Pater nosters*[3] every day,
And thrise nine hundred *Aves*[4] she was wont to say.

1. tore open the small door. 2. faint with astonishment 3. the Lord's Prayer, esp. in Latin. 4. 'Ave Maria,' that is, 'Hail Mary.'

9. The Lion did not leave her alone but went along with her as a strong guard of her chaste person and as a faithful companion of her sad troubles and hard misfortunes. When she slept, he kept vigilance and always remained on guard and when she was awake, he waited humbly on her, keeping himself always prepared to do her bidding with utmost diligence. He took commands from her fair eyes and always knew her will by her looks.

10. For long had she travelled through wide deserts, though which she thought her knight might have passed ; but nowhere did she find any sign of a living person, till, at last, she came to the foot of a high hoary mountain where she saw, running through the grass, a foot-track. She took this path and, as she had gone a little ahead, she saw before her a damsel, moving slowly, with a pot of water placed on her shoulders.

11. Approaching this damsel, she called her aloud to know from her if there was any dwelling-place nearby ; but the rude rustic lass made no answer ; for she could neither hear, nor speak, nor understand. But when she saw by the lady's side the Lion, she was seized with sudden fear, and, throwing down her pitcher, ran away ; for never in that land had she seen the face of a fair lady ; and the looks of that dreadful Lion turned her death-pale.

12. That rude lass fled fast, never caring to look behind, as if her life was at stake and reached her home, where her blind mother sat in perpetual darkness. She said nothing, but suddenly catching hold of her mother, terrorised her with trembling hands and other fearful signs. The old woman, full of cold deadly fear, began to shut the door. By this time, Una arrived and demanded entrance.

13. When none of the two opened the door, Una's unruly attendant, the Lion, tore it open with his strong claws and made way for her. Entering, she found both of them huddled together, almost dead with fear and stunned with amazement, in a corner, where the old woman was wont to say, on her beads, in penitent devotion, nine hundred '*Pater nosters*' and three-times nine hundred '*Aves Maria,*' each day and night.

The old woman and her lass huddle together in a corner.

14. And to augment her painefull penaunce more,
Thrise every weeke ashes shee did sitt,
And next her wrinkled skin rough sackecloth wore,
Add thrise three times did *fast from any bitt*[1] ;
But now, for feare her beads she did forgett :
Whose needlesse dread for to remove away,
Faire Una framed words and *count'naunce*[2] fitt ;
Which *hardly doen*,[3] at length she gan them pray,
That in their cotage small that night she rest her may.

1. refrained from even a morsel of food. 2. expression of face. 3. having been done with difficulty.

Una spends the night in that cottage.

15. The day is spent ; and commeth drowise night,
When every creature *shrowded*[1] is in sleepe.
Sad Una downe her laies in *weary plight*,[2]
And at her feete the Lyon watch doth keepe :
In stead of rest she does lament and weepe,
For the late losse of her deare loved Knight,
And sighes, and grones, and evermore does *steepe*[3]
Her tender brest in bitter teares all night ;
All night she thinks too long, and often lookes for light.

1. enveloped. 2. state of weariness. 3. bathe.

In the dead of night, comes a thief and plunderer with his guilty acquisitions loaded on his back.

16. Now when *Aldeboran*[1] was mounted hye
Above the shinie *Cassiopeias chaire*,[2]
And all in deadly sleepe did drowned lye
One knocked at the dore, and *in would fare*[3] :
He knocked fast, and often curst, and sware,
That ready entraunce was not at his call ;
For on his backe a heavy load he bare
Of nightly stelths, and *pillage severall*,[4]
Which he had got abroad by *purchas criminall*[5].

1. a double star in the constellation of Taurus. 2. a constellation, resembling a chair. 3. desired to come in. 4. plunder in different places. 5. guilty acquisitions.

This person was given to plundering churches and stealing holy things.

17. He was, to *weete*[1] a stout and sturdy thiefe,
Wont to robbe churches of their ornaments,
And poore mens boxes of their due reliefe,
Which given was to them for good intents :
The holy Saints of their rich *vestiments*[2]
He did disrobe, when all men *carelesse*[3] slept,
And spoild the Priests of their *habiliments*[4] ;
Whiles none the holy things in safety kept,
Then he by conning *sleights*[5] in at the window crept.

1. to know. 2. robes. 3. fee from cares. 4. dress. 5. devices.

The plunderer gave to Abessa whatever he got by right or wrong and indulged in fornication with her.

18. And all that he by right or wrong could find,
Unto this house he brought, and did bestow
Upon the daugoter of this woman blind,
Abessa,[1] daughter of *Corceca*[2] slow,
With whom he *whoredome usd*[3], that few did know,
And fed her fatt with feast of offerings,
And plenty, which in all the land did grow :
Ne spared he to give her gold and rings ;
And now he to her brought part of his stolen things.

1. representing Abjectness. 2. representing blind Devotion. 3. lived in sexual intercourse.

14. And to add to the pains of her penance, she used to sit thrice every week in ashes and wore on her wrinkled skin a rough sackcloth and nine times she refrained absolutely from every bit of food. But now, in fear, she forgot all her prayers. To remove her causeless fear, fair Una devised fit words and even put on a fair expression on her face ; but these availed nothing. She then prayed to them to grant her that night's rest in their cottage.

15. The day was over and then came the night, when every creature is wrapped in sleep. Sad Una also laid herself down in her state of weariness, and at her feet lay the Lion, keeping watch over her. But instead of giving herself rest, Una wept and lamented the separation of her loved Knight and sighed and groaned and bathed her tender breast in tears of grief all the night. The whole night she lay awake thinking it to be too long and desiring the approach of light.

16. When the star Aldeboran was mounted high above the constellation of Cassiopeia, and all were drowned in death-like slumber, a person knocked at the cottage door, desiring to come in. He knocked hard, and often cursed and swore in wrath that no immediate entrance was given him. He bore on his back a heavy load of his guilty stealths and plunders done at night in different places.

17. To know about him, he was a strong, stout person, given to plundering the ornaments of churches and poor men of their well-earned relief, given them by the pious with good intentions. He deprived saints of their rich robes and priests of their garments ; and, when people did not keep their holy things in safety, he crept, by cunning devices, into their houses through windows.

18. And this plunder brought to this house whatever he got by right or wrong and gave it to Abessa, the daughter of blind Corçeca. With this daughter of the blind woman, he indulged in fornication and he fed her fat with the feast of offerings and with other things that grew in that land. He gave her also gold and ornaments. And that night, as he was knocking at the door, he had brought a part of his stolen things.

He breaks open the door and as he enters he is seized by the Lion

19. Thus, long the dore with rage and threats he bett,
Yet of those fearfull women none dorst rize,
The Lyon *frayed*[1] them, him in to lett.
He would no longer stay *him to advize*[2]
But open breakes the dore in furious wize,
And *entring is*[3] when that disdainfull beast,
Encountring fierce, him suddein doth surprize ;
And, *seizing*[4] cruell clawes on trembling brest,
Under his lordly foot him proudly hath supprest.

1. frightened. 2. to take counsel to himself. 3. is about to enter. 4. fastening.

The Lion tears him in a thousand pieces.

20. Him *booteth*[1] not resist, nor succour call,
His bleeding hart is in the *vengers*[2] hand;
Who streight him rent in thousand peeces small,
And quite *dismembred*[3] hath ; the thirsty land
Dronke up his life, his corpse left on the *strand*,[4]
His fearefull freends weare out the wofull night,
Ne dare to weepe, nor seeme to understand
The heavie *hap*[5] which on them is *alight* ;[6]
Affraid least to themselves the like *mishappen might* [7]

1. avails. 2. enemy's 3. cut off limb from limb, 4. ground. 5. misfortune. 6. alighted ; fallen. 7. mishap might befall.

When the day dawned, Una resumed her journey in quest of her Knight.

21. Now when broad day the world *discovered*[1] has,
Up Una rose, up rose the lyon *eke* ;[2]
And on their former journey forward pas,
In waies unknowne, he wandring knight to seeke,
With paines far passing that long wandring *Greeke*[3],
That for his love refused *deitye*[4].
Such were the labours of this Lady meeke,
Still[5] seeking him, that from her still did flye :
The furthest from her hope, when most she *weened nye*[6].

1. revealed. 2. also. 3. Ulysses. 4 immortality. 5. unremittingly 6. fancied to be near.

The two women, finding Kirkrapine slain, rend their hair and beat their breasts and hurl curses on Una.

22. Soone as she *parted*[1] thence, the fearfull twayne,
That blind old woman, and her daughter dear,
Came forth ; and, finding Kirkrapine there slayne,
For anguish great they gan to rend there heare,
And beat their brests, and naked flesh to teare :
And when they both had wept and wayld their fill,
Then forth they ran, like two *amazed*[2] deare,
Halfe mad through *malice and revenging will*,[3]
To follow her that was the causer of their ill.

1. departed. 2. surprised. 3. malicious feeling to take revenge.

23. Whome overtaking they gan loudly *bray*.[1]
With hollow houling, and lamenting cry ;
Shamefully *at her rayling*[2] all the way,
And her accusing of *dishonesty*,[3]
That was the flowre of faith and chastity :
And still, amidst her *rayling*,[4] she did pray
That plagues, and mischiefs, and long misery,
Might fall on her, and follow all the way,
And that in endless error she might ever stray.

1. cry harshly. 2. using abusive language against her. 3. unchastity. 4. abuses.

19. With rage and threats, he knocked at the door for long ; yet, fearful of the lion, none of those two women dared to rise to admit him into the cottage. He could not stay any longer to take counsel to himself, but broke open the door in fury and was about to enter when that beast, disdainful of him, took him by surprise and, fastening his cruel claws on his trembling breast, brought him under his mighty foot.

20. It avails him nothing either to resist or call for aid. His bleeding heart was in the hands of his enemy, who straightway tore him in a thousand pieces and cut off limb from limb. The thirsty land drank up his blood and his dead body was scattered on the ground. His fearful friends pass in dread the heavy night, daring neither to weep nor to know the heavy misfortune that was hanging over them, lest to them might happen what has happened to their wretched friend.

21. Now when the bright day dawned, revealing the world, Una rose up, as also her Lion, and they proceeded on their onward journey, through unknown ways, in search of her wandering knight, with pains far surpassing those of Ulysses, who, for the love of his wife Penelope, refused the boon of immortality promised to him by the loving enchantress, Calypso in the island of Ogygia on condition that he dwelt with her. Such were the labours of this gentle lady, who unremittingly sought for with her Knight that flew away from her and was always the farthest when she fancied him to be near her.

22. As soon as Una had departed, those two fearful women, the blind mother and her daughter, came from their hiding; and, finding Kirkrapine lying slain, they began to tear their hair and flesh and beat their breasts in great anguish. And, at length, when they had wept and cried to their fullest satisfaction, they ran out, like two surprised deer, half mad in their malicious rage, to be avenged on that lady who had been the cause of their woe.

23. Approaching Una, they raised a harsh, hoarse and howling cry of lamentation and railed shamefully at her accusing her, that was the flower of true faith and chastity, of whoredom. And Corceca, that blind woman, as she called her all sorts of bad name, cursed that plagues, mischiefs and long misery might fall on her and follow her throughout her journey and that she might ever wander away in wrong ways.

Archimago comes, seeking about Una, and asks the blind woman if she could tell anything about that Lady.

24. But, when she saw her prayers nought *prevail*,[1]
Shee backe retourned with some labour lost ;
And in the way, as shee did weepe and waile,
A knight her meet in mighty armes *embost*,[2]
Yet knight was not for all his *bragging bost*;[3]
But subtill Archimag, that Una sought
By *traynes*[4] into new troubles to have toste :
Of that old woman tiding he besought,
If that of such a Lady shee could tellent *ought*.[5]

1. succeed, gain. 2. enclosed, covered. 3. boastful talk. 4 snares ; artifices. 5. anything.

Being informed about Una, he proceeds ahead on his magic horse.

25. Therewith she gan her *passion*[1] to renew,
And cry, and curse, and raile, and rend her heare,
Saying, that woman she too lately knew,
That caused her shed so many a bitter teare ;
And so forth told the story of her feare.
Much seemed he to mone her *haplesse chaunce*,[2]
And after for that Lady did inquere ;
Which being *taught*,[3] he forward gan advaunce
His fair *enchaunted*[4] steed, and *eke*[5] his charmed launce.

1. sorrow 2. unlucky occurrence. 3. informed 4. magic. 5. also.

Before long, Archimago overtakes Una ; but in dread of the Lion he does not approach her.

26. Erelong he came where Una traveild slow,
And that wilde champion wayting her besyde ;
Whome seeing such, for dread hee durst not show
His selfe too nigh at hand, turned *wyde*[1]
Unto an hil ; form whence when she him spyde,
By his like seeming shield her knight *by name*[2]
She *weend*[3] it was, and towards him gan ride :
Approaching nigh she *wist*[4] it was the same ;
And with faire fearefull humblesse towards him shee came :

1. away. 2. especially, and no other. 3. fancied. 4. knew.

Una takes him to her her own Knight, the Knight of the Redcross

27. And weeping said, 'Ah, my long *lacked*[1] Lord,
Where have ye bene thus long out of my sight ?
Much feared I to have bene quite abhord,
Or ought *have done*,[2] that ye displeasen might,
That should as death unto my *deare*[3] heart light :
For since mine eie your joyous sight did mis,
My chearfull day is turnd to chearelesse night,
And *eke*[4] my night *of death the shadow is* ;[5]
But welcome now, my light, and shining lampe of blis !'

1. absent ; wanting. 2. to have done. 3. sad. 4. also. 5. is the shadow of death.

Archimago guilefully comforts Una.

28. He thereto *meeting*[1] said, 'My dearest Dame,
Far be it from your thought, and from my wil,
To thinke that knighthood I so much should shame,
As you to leave that have me loved *stil*,[2]
And chose in Faery court, of *meere goodwill*,[3]
Where *noblest*[4] knights were to be found on earth.
The earth shall sooner leave her *kindly*[5] *skil*
To bring forth fruit, and make eternal derth,
Then I leave you, my *liefe*,[6] ye born of hevenly berth.

1. replying. 2. always. 3. pure favour. 4. of known or proved worth. 5. natural power. 6. dear.

24. When the old woman found all her curses unavailing, she returned with her labours lost ; and, as she came back weeping and wailing she met a Knight enclosed in strong armour. This was, however, not a Knight, for all his empty boast, but artful Archimago, who came here seeking Una, to put her into new troubles, through his artifices. He asked this blind woman, if she could tell anything about such a lady (as he described to her).

25. Seeing Archimago, that blind old woman renewed her sorrow and, with cries and curses and railings, tore her hair ; and then said that she knew that woman, that had lately been the cause of her so many bitter tears ; and then forthwith she told him her woeful story. Archimago showed himself to be much grieved at her unfortunate mishap ; and then asked her about Lady Una ; and, being informed about her, drove ahead his magic steed and proceeded with his magic lance.

26. Before long, Archimago came where Una was riding slow, attended by that wild champion, the faithful Lion. But, when he saw that Lion, he did not dare to go near her ; but, turning aside, went to a hill whence he was seen by Una, who fancied him, by his shield, to be her own Knight. Then she rode towards him, and, approaching nearer, knew that he was exactly her own Knight and now she moved towards him with fair humility and fear.

27. Una took him for her own Knight and asked him weeping where he had been so long out of her sight, leaving her all alone without him. She said that she feared to have been quite hated by him or to have done something that might have displeased him. His displeasure, she said, had come upon her heart as death ; for ever since her eyes missed his sight, to her the bright day had always been dreary night and the night the very shadow of death. She said to him that she now welcomed him as the light of her life and the bright sun of her joy.

28. Archimago answering her said that she could have never it in her mind nor he in his will to think that he should have debased his knighthood to such an extent as to abandon her, who had ever loved him and had chosen him, for mere favour, above all other knights of tested worth, to be her champion. He said that earth might rather lose her natural power of yielding fruit and become eternally barren, than he leave his dearest lady of heavenly birth.

He tells her that he went on an adventure against a cruel strong fellow that was a menace to all the wandering knights.

29. 'And *sooth*[1] to say, why I lefte you so long,
Was for to seeke adventure in straunge place ;
Where, Archimago said, a *felon*[2] strong
To many knights did daily worke disgrace ;
But knight he now shall never more *deface*[3] :
Good cause of mine excuse, that *mote*[4] ye please
Well to accept, and evermore *embrace*[5]
My faithfull service, that by land and seas
Have vowd you to defend. Now, then, your plaint *appease*[6]'.

1. truth. 2. cruel fellow. 3. discredit ; humiliate. 4. may. 5. avail of. 6. cease from.

Archimago's loving words seemed to Una due recompense for all her past sufferings.

30. His lovely words her seemed due recompence
Of all her passed paines : one loving howre
For many yeares of sorrow can *dispence*[1] ;
A dram of sweete is worth a pound of *sowre.*[2]
Shee has forgot how many a woeful *stowre*[3]
For him she late endurd ; she speakes no more
Of past : ture is, that true love hath no power
To looken backe ; his eies be fixt before.
Before her stands her knight, for whom she toyled so sore.

1. make amends for. 2. sour. 3. peril.

Una feels a deep joy, such as is felt by a mariner on reaching his native land.

31. Much like, as when the *beaten*[1] marinere,
That long hath wandred in the Ocean wide,
Ofte *sousts*[2] in swelling *Tethys saltish teare*[3] ;
And long time having *tand his tawney hide*[4]
With *blustring*[5] breath of Heaven, that none can bide,
And scorching flames of fierce *Orions hound*[6] ;
Soone as the port from far he has espide,
His chearfull whistle merily doth sound,
And *Nereus*[7] *crownes with cups* ; his mates him pledg around.

1. weather-beaten. 2. immersed 3 i.e. the sea. Tethys, being the wife of Oceanus. 4. burnt his brown skin. 5. stormy. 6. i.e. Sirus, in the constellation of the Great Dog, whose rising was accompanied by storms. 7. a sea god.

Archimago also shows no less joy on meeting Una.

32. Such joy made Una, when her knight she found ;-
And eke th' enchaunter joyous seemde no lesse
Then the glad marchant, that does vew from ground
His ship far come from watrie wildernesse ;
He hurles out vowes, *Neptune*[1] oft doth blesse.
So forth they *past*[2]; and all the way they spent
Discoursing of her dreadful *late distresse*,[3]
In which he askt her, what the Lyon ment ;
Who told her all that fell, in journey as she went.

1. a sea-god 2. advanced. 3. lately suffered.

On the way, they encounter a bloody knight, Sansloy by name.

33. They had not ridden far, when they *might*[1] see
One *pricking*[2] towards them with hastie heat,
Full strongly armd, and on a courser free
That through his fiersnesse formed all with sweat,
And the *sharpe yron*[3] did for anger eat,
When his hot ryder *spurd*[4] his *chauffed side*[5] :
His looke was sterne, and seemed *still to threat*[6]
Cruell revenge, which he in hart did hyde ;
And on his shield *Sansloy* in bloody lines was *dyde.*[7]

1. could. 2. riding. 3. iron mouthpiece of bridle. 4. pricked 5. heated sides. 6. always to threaten. 7. painted.

29. The guileful enchanter, Archimago, said to Una that, in truth, he had left her all alone for so long only to seek adventure in a strange place where a strong cruel fellow was used to bring many knights to disgrace. But, he continued, having met his end at his hands, that fellow would no more humiliate any knight. Archimago said that this should satisfy her and she should ever (unhesitatingly) avail of the services of her faithful servant who had pledged himself to defend her over land and sea. He then asked her to cease from her complaints and be comforted.

30. Archimago's loving words seemed to Una due recompense for all her past sufferings; for one hour of love can make amends for many years of sorrow, and a dram of sweet is of as much value as a pound of sour. Una now forgot all the perils that she had endured for her knight. She spoke no more of the past ; for love does not look behind ; its eyes are fixed so fast on the future. She fancied that before her stood her own knight for whom she had suffered so grievously.

31. In this Homeric simile, Spenser compares Una's present happiness to that of a mariner on reaching the shore of his native land. He says that often it happens that a mariner, wandering on the sea, suffers much hardship ; sometimes his ship wrecks and he is plunged into the salt waters of the sea. His brown skin is burnt with the fierce biting winds of winter and the scorching heat of summer. But, after enduring all these hardships, as soon as he has a glimpse of his native shore, his heart fills with joy and he whistles merrily. In his happiness he offers cups of wine filled to the brim to the sea-god, Nereus and his fellow-mariners drink to his health. A joy as deep as that of such a mariner was felt by Una on seeing her lost knight.

32. Una felt such a joy on finding her long-lost knight ; and the enchanter also felt no less happy than the merchant that, seeing from the land his ship coming from a distant journey over vast seas, hurls out his thanks to Neptune, the sea-god. So, in joy, they both advanced, talking about his lately suffered distress. Archimago asked her what the Lion meant and Una explained to him all that had happened to her on the way.

33. They had not gone far, when they saw a person riding towards them in hot haste, fully armed in strong armour and riding an impetuous horse that sweated all over through his fierceness and bit his iron mouthpiece in fretful anger, when that hot-tempered rider pricked his sides with spurs. This knight had cruel looks and always seemed to threaten revenge which he secretly bore in his heart. On his shield was painted in letters of blood '*Sansloy*' (i.e. the lawless).

Sansloy offers Archimago fight.

34. When nigh he drew unto this gentle payre,
And saw the Red-crosse which the knight did beare,
He burnt in fire ; and gan eftsoones prepare
Himselfe to batteill with his *couched*[1] speare.
Loth[2] was that other, and did faint through feare,
To taste th' untryed *dint*[3] of deadly steele :
But yet his Lady did so well him cheare,
That hope of new good *hap*[4] he gan to feele ;
So bent his speare, and spurd his horse with yron heele.

1. levelled. 2. unwilling. 3. stroke, blow. 4. fortune.

Archimago falls wounded.

35. But that proud *Paynim*[1] forward came so ferce
And full of warth, that, with his *sharphead*[2] speare,
Through *vainly crossed shield*[3] he quite did perce ;
And, had his *staggering*[4] steed not *shronke*[5] for feare,
Through shield and body *eke*[6] he should him *beare*[7]:
Yet, so great was the *puissance*[8] of his push,
That from his saddle quite he did him beare.
He, tombling rudely downe, to ground did rush,
And from his *gored*[9] wound a well of bloud did gush.

1 Pagan 2. sharp-pointed. 3. the shield having a false Red-cross. 4 tottering. 5. drawn back. 6. also. 7. pierce. 8. force. 9. bloody.

Sansloy said to Archimago that as Archimago took his brother's life, so he took Archimago's.

36. Dismounting lightly from his loftie steed,
He to him lept, in minde to *reave*[1] his life,
And proudly said ; Lo ! there the worthie *meed*[2]
Of him that slew Sansfoy with bloody knife :
Henceforth his ghost, freed from *repining strife*,[3]
In peace may passen over *Lethe lake*[4] ;
When mourning altars, purgd with enimies life,
The black infernall *Furies*[5] doen *aslake*[6] :
Life from Sansfoy thou tookst, Sansloy shall from thee take,'

1. snatch away. 2. reward. 3. fretful unrest. 4. Letch, a river of Hell. 5. the goddesses of Vengeance. 6. appease.

Una implores Sansloy to spare his life.

37. Therewith in haste his helmet gan *unlace*,[1]
Till Una cride, 'O ! hold that heavie hand,
Deare Sir, what ever that thou be *in place*[2]:
Enough is, that thy foe doth vanquisht stand
Now at thy mercy : Mercy not *withstand*[3] ;
For he is one the truest knight alive,
Though conquered now he lye on lowly land ;
And, whilest him fortune favoured, fayre did *thrive*
In bloody field ; therefore, of life him not deprive.'

1. unfasten 2. in rank 3. withhold.

When Sansloy unfastens his helmet to slay him, he discovers him to be Archimago.

38. Her piteous wordes *might*[1] not abate his rage,
But, rudely *rending up*[2] his helmet, would
Have slayne him streight ; but when he sees his age,
And hoarie head of Archimago old,
His hasty hand he doth amased hold,
And halfe ashamed wondered at the sight :
For that old man well knew he, though untold,
In charmes and magick to have wonderous might,
Ne ever wont in field, ne in *round lists*,[3] to fight :

1. could. 2. unlacing ; untying. 3. tournaments in enclosed ground.

34. When *Sansloy* drew near that gentle pair (i.e. Una and Archimago), and saw the Redcross on the breast of Archimago, he raged in anger ; and, levelling his spear to the position of attack, began soon to prepare himself for fight. Archimago was reluctant to meet him, and almost fainted with fear to try the yet untried stroke of the death-dealing spear. But Lady Una cheered him so well that he began to feel hope of a new good fortune. So encouraged, he also bent his spear, and pricked his horse with his iron spurs.

35. But that haughty Pagan rode forward so fiercely in his wrath that his sharp-pointed spear pierced quite through Archimago's shield, that bore the false emblem of the Redcross. Now, if Archimago's tottering horse had not shrunk back in fear, Sansloy would have pierced his body through his shield. Yet so great was the force of his thrust that it threw Archimago from his saddle, so that he fell, tumbling down from his horse, violently on the ground, and from his bloody wound welled forth a stream of blood.

36. Then Sansloy, alighting quickly from his lofty steed, sprang upon wounded Archimago, intending to deprive him of his life ; and said to him, in exultation, that he had received the punishment for slaying, with a bloody knife, his brother Sansfoy. He joyed that now Sansfoy's ghost, freed from all fretful unrest, would pass in peace over Lethe, the river of torment in Hades, as soon as his funeral altar, purified with the blood of his enemy, has appeased the black Furies of Hell. He said to Archimago that he took life from his brother Sansfoy ; and, in return, Sansloy took life from him.

37. Saying this, Sansloy in haste began to unfasten the helmet on the head of Archimago before slaying him ; when Una cried upon him to hold his victorious hand, for it was enough that his foe lay fallen and at his mercy. She implored him not to withhold mercy from his foe ; for he was one of the truest knights, though before him he now lay lowly on the ground defeated by him ; but, so long as fortune favoured him, he gained fair success in battle. She asked him therefore not to take away his life from him.

38. Una's piteous words could not mitigate his fury. Unfastening his helmet, he desired to slay him violently ; but, when he saw the hoary aged head of old Archimago, he immediately withheld his hand in amazement, and looked at him half ashamed and in wonder ; for he knew that old man, though untold by any one, to be a great enchanter of mighty power in charms and magic, though not a fighter in the open field of battle or in the enclosed ground of tournament.

Sansloy leaves Archimago lying where he has fallen wounded.

39. And said, 'Why Archimago, *lucklesse*[1] syre,
What doe I see ? what hard *mishap*[2] is this,
That hath thee hether brought to taste mine *yre*[3]?
Or thine the fault, or mine the error is,
Instead of foe to wound my friend *amis*[4] ?'
He answered nought, but in *traunce*[5] still lay,
And on those *guilefull*[6] *dazed*[7] eyes of his
The cloude of death did sit. Which *doen away*,[8]
He left him lying so, ne would no longer stay:

1. unlucky. 2. unfortunate chance. 3. anger. 4. wrongly. 5. state of unconsciousness. 6. treacherous. 7. bewildered. 8. having passed away.

Una now finds herself fallen into the hands of bloody Sansloy.

40. But to the virgin comes ; who all this while
Amased stands, her selfe so *mockt*[1] to see
By him, who has the *guerdon*[2] of his guile,
For so *misfeigning*[3] her true knight to bee :
Yet is she now in more *preplexitie*,[4]
Left in the hand of that same *Paynim*[5] bold,
From whom her *booteth*[6] not at all to flie :
Who, by her cleanly garment catching hold,
Her from her Palfrey *pluckt*,[7] her visage to behold.

1. riuiculed. 2. reward. 3. unsuccessfully pretending. 4. bewilderment. 5. Pagan. 6. avails ; does good. 7. pulled.

The Lion tries to defend Una from the violence of Sansloy.

41. But her fiers servant, full of kingly aw
And high disdaine, whenas his soveraine Dame
So rudely handled by her foe he saw,
With gaping jawes full greedy at him came,
And, *ramping*[1] on his shield, did *weene*[2] the same
Have *reft away*[3] with his sharp rending clawes :
But he was stout, and lust did now inflame
His corage more, that from his griping pawes
He hath his shield *redeemd*,[4] and forth his swerd he drawes.

1. rushing. 2. think. 3. taken by force. 4. snatched back.

Sansloy kills the Lion with his sword.

42. O ! then, too weake and feeble was the forse
Of salvage beast his puissance to withstand ;
For he was strong, and of so mightie *corse*[1],
As ever wielded speare in warlike hand,
And feates of armes did wisely understand.
Eft soones he perced through his *chaufed*[2] chest
With *thrilling*[3] point of deadly yron brand,
And *launcht*[4] his Lordly hart: with death opprest
He ror'd aloud, whiles life forsooke his stubborne brest.

1. Stature, form. 2. raging. 3. sharp, piercing. 4. pierced.

43. Who now is left to *keepe*[1] the forlorne maid
From raging spoile of lawlesse victors will ?
Her faithfull gard remov'd, her hope *dismaid*,[2]
Her selfe a *yeilded pray*[3] to save or *spill*[4] :
He now, Lord of the field, his pride to fill,
With foule reproaches and disdainful *spight*[5]
Her *vildly entertaines*[6] ; and, *will or nill*,[7]
Beares her away upon his courser *light*[8] :
Her prayers *nought prevaile*,[9] his rage is more of might

1. guard. 2. defeated. 3. prey fallen into his hands. 4. destroy, spoil. 5. malice. 6. treats vilely. 7. willing or not willing. 8. swift 9. gain nothing.

39. He was astonished to see unlucky old Archimago before him and asked him what evil chance it was that had brought him there to be the victim of his anger. He said that, he did not know whether it was Archimago's fault or his own error that, instead of a foe, he had wounded his own friend. Archimago made no answer, but lay quiet in an unconscious state ; and on his treacherous bewildered eyes it seemed as if there sat a cloud of death. When Archimago's trance passed away, Sansloy left him lying there.

40. But Sansloy, leaving Archimago, moved towards Una, who stood amazed all this while to find herself so ridiculously standing by the side of the enchanter, who had received the reward of all his wicked wiles in so unsuccessfully assuming the form of her true knight. But soon she found herself in greater bewilderment to realise how woefully she had fallen into the hands of that bold Pagan, from whom flight was unavailing ; and who, catching hold of her by clear garment, pulled her from her palfrey to look at her face.

41. But when the dreadful Lion, her fierce servant, full of his kingly indignation, saw his sovereign Lady so violently handled by her foe, he rushed at him with wide-open mouth, desiring to devour him. He fell upon his shield and thought that he had snatched it away from him with his sharp claws ; but his foe, Sansloy, was strong ; and, being fired to new courage by his evil lust, he snatched it away from the firm grip of the Lion. Then he drew his sword.

42. Then, too weak and frail was the strength of the wild beast to stand against his force ; for he was strong and had as huge a frame of body as any knight, wielding a warlike-spear, ever had. Besides, he was skilled in feats of arms. Soon he pierced sharp point of his death-dealing sword, through his raging chest, into his kingly heart. Oppressed with the pain of death, the Lion roared aloud, whilst life left his stout breast.

43. Who is now left to guard that lonely maid from falling a plunder into the hands of that lawless furious victor ? With her faithful guard killed, all her hope was blasted ; and she found herself a prey fallen into the hands of her enemy, who could give her life or death as he willed. Her enemy was now the master of the field. To satisfy his pride, he treated her with malicious contempt and foul abuses. Whether she wills it or not, he bears her upon his swift horse. Her prayers gain nothing ; his rage has its sway.

44. And all the way, with great lamenting paine,
And piteous plaintes, she filleth his dull eares,
That stony hart could *riven*[1] have in twaine ;
And all the way she wetts with flowing teares ;
But he, enrag'd with *rancor*,[2] nothing heares.
Her servile beast yet would not leave her so,
But followes her far off, ne ought he feares
To be partaker of her *wandring woe*[3] ;
More mild *in beastly kind*[4] than that her beastly foe.

1. split. 2. bitterness, hate. 3. woeful wandering. 4. in his nature as a beast.

CANTO IV

Duessa misguides the Knight of the Redcross to the palace of Lucifera (representing Pride.)

To sinfull house of Pryde Duessa
Guydes the faithfull knight ;
Where, brothers death to wreak, Sansjoy
Doth chaleng him to fight.

The poet advises all young Knights to beware of fraud and fickle-mindedness.

1. Young knight *whatever*,[1] that dost armes professe,
And through long labours huntest after fame,
Beware of fraud, beware of ficklenesse,
In choice, and chaunge of thy deare-loved Dame ;
Least thou of her believe too lightly blame,
And *rash misweening*[2] doe thy hart *remove*[3] :
For unto knight there is no greater shame
Then lightnesse and inconstancie in love :
That doth this Redcross knights ensample plainly prove.

1. whoever. 2. rashly misunderstanding. 3. remove from her.

The Knight of the Redcross comes within sight of Lucifera's palace.

2. Who, after that he had faire Una *lorne*,[1]
Through light *misdeeming*[2] of her loialtie ;
And false Duessa in her sted had *borne*,[3]
Called Fidess,'[4] and so supposed to be,
Long with her traveild ; till at last they see
A goodly building *bravely*[5] garnished ;
The house of mightie Prince it seemd to be,
And towards it a broad highway that led,
All *bare*[6] through peoples feet which thether traveiled.

1. forsaken. 2. misjudging. 3. taken. 4. miscalled. Fidessa, that is, Fidelity. 5. proudly. 6. worn bare.

Duessa asks him to direct his steps towards that palace.

3. Great troupes of people traveild thetherward
Both day and night, of each degree and *place*[1] ;
But few returned, having scaped *hard*,[2]
With *balefull* beggery, or foule disgrace ;
Which ever after in most wretched *case*,[4]
Like loathsome *lazars*,[5] by the *hedges*[5] lay.
Thether Duessa bade him *bend his pace*,[7]
For she is wearie of the toilsome way,
And also *nigh consumed*[8] is the lingring day.

1. rank. 2. with difficulty. 3. 4. condition. 5. lepers. 6. fence of bushes. 7. direct his steps. 8. almost finished.

44. Una fills the ears of bloody Sansloy, all along the way, with her woeful lamentation and piteous complaints ; so that even a heart of stone might have split in two in pity for her. She wets the whole way with her flowing tears. But he, raging in his hate, hears nothing. Her faithful beast did not leave her yet, but fearless followed her at a distance to be the partner of the sufferings of her wandering. Though a beast, he was more kind than that beastly Samsloy, her deadly enemy.

CANTO IV

Duessa misguides the Knight of the Redcross to the Palace of Lucifera (who represents Pride). Here Sansjoy challenges him to fight to take revenge of his brother's death.

1. Spenser advises all young knights, whoever they be, that take up arms and seek after fame through long sufferings, to guard themselves against fraud and light-headedness. They should beware of choosing a new lady and abandoning a former loving lady, by alienating their heart from her, through frivolously believing every report about her, and rashly misjudging her character ; for to a true knight there is nothing more shameful than lightness and inconstancy in love. The example of the Knight of the Redcross plainly proves this.

2. The Knight of the Redcross, after forsaking his faithful lady, Una, through frivolously misjudging her loyalty, and taking in her place false Duessa, who had called her to be Fidessa, (i. e. the faithful) and was supposed by him to be truly faithful, travelled with her for long ; till at last he came with her within sight of a proudly decorated building. This seemed to be the house of some mighty prince ; and there was a broad road, beaten bare through people's feet, that led to it.

3. Large crowds of people of all classes and ranks travelled towards it both day and night ; but very few of them returned ; and even these few, with great difficulty and after much woeful servility and wretched humiliation. And those who returned, spent the rest of their life in the most wretched condition, lying like lepers by the fences and walls. Duessa asked the Knight of the Redcross to direct his steps to that palace ; for she was weary of her toilsome journey, and even the day was almost finished.

The Palace of Lucifera.

4. A stately Pallace built of squared bricke,
Which cunningly was without morter laid,
Whose wals were high, but *nothing*[1] strong nor thick,
And golden *foile*[2] all over them *displaid*,[3]
That purest skye with brightnesse they *dismaid*[4]
High lifted up were many loftie towers,
And goodly galleries *far over*[5] laid,
Full of fair windowes and delightful *bowres*[6] :
And on the top a Diall told the *timely howres*.[7]

1. not at all. 2. sheets. 3. spread. 4. defeated ; outdid. 5. high above. 6. ladies chambers ; small private rooms. 7. hours as they passed.

5. It was a goodly *heape*[1] for to behould,
And spake the praises of the workmans *witt*[2] ;
But full great pittie, that so faire a *mould*[3]
Did on so weake foundation ever sitt :
For on a sandie hill, that *still did flitt*[4]
And fall away, it *mounted*[5] was full hie,
That every breath of heaven shaked itt :
And all the hinder partes, that few could spie,
Were ruinous and old, but painted cunningly.

1. structure. 2. skill. 3. form. 4 continuously shifted. 5. raised.

The Knight of he Redcross enters with Duessa the gate of this palace.

6. Arrived there, they passed in *forth right*[1] ;
For *still*[2] to all the gates stood open wide :
Yet charge of them was to a Porter *hight*,[3]
Cald *Malvenu*,[4] who entrance none denide :
Thence to the hall, which was on every side
With rich *array*[5] and costly *arras*[6] *dight*[7]
Infinite sortes of people *did abide*.[8]
There waiting long, to win the wished sight
Of her, that was the Lady of that Pallace bright.

1. straightway. 2. always. 3. entrusted. 4. meaning ill-come. 5. cloth. 6. tapestry. 7. furnished ; adorned. 8. dwelt.

They come to the royal presence-chamber.

7. By them they passe, all gazing on them round,
And to the *Presence* mount ; whose glorious vew
Their frayle amazed senses did confound :
In living Princes court none ever knew
Such endlesse richesse, and so sumpteous shew ;
Ne Persia selfe, the nourse of pompous pride,
Like ever saw. And there a noble *crew*[1]
Of Lords and Ladies stood on every side,
Which with their presence fayre the place much beautifide.

1. crowd.

They behold Lucifera in her royal robes and gorgeous array.

8. High above all a cloth of State was spred,
And a rich throne, as bright as sunny day ;
On which there sate, most *brave embellished*[1]
With royall robes and *gorgeous array*,[2]
A mayden Queene that shone as *Titans*[3] ray,
In glistring old and *perelesse*[4] pretious stone ;
Yet her bright blazing beautie did *assay*[5]
To dim the brightnesse of her glorious throne,
As envying her selfe, that too exceeding shone :

1. proudly decked. 2. sumptuous adornments. 3. of the sun. 4. unmatched. 5. attempt.

4. It was an imposing structure, built of squared bricks, which were set without mortar to join them. Its high walls were neither thick nor strong; but these were covered with bright golden sheets, so that they outdid the brightness of the pure sky. It had many lofty towers and fine galleries raised high above, with lovely windows and small delightful private rooms. At the top was a clock that struck hours as they passed.

5. It was a good structure to look at, and spoke of the skill of the workmen who built it. But it was a matter of pity, that so fine a frame should have been raised on a sandy hill, that continuously shifted and fell outwards; and the whole structure shook with every blast of wind. All the hinder parts of this building, hidden from view, were old and in ruins, though painted skilfully.

6. Having arrived there, they entered the gates straightway; for these were left always open to all the visitors; and their charge was entrusted to a porter, called Malvenu (i.e., ill-come), who denied entrance to none. Then they proceeded to the hall, which had its walls decorated with rich cloth and costly tapestry. Infinite kinds of people stayed there waiting long, to have a glimpse of the Lady, that was the sovereign mistress of that Palace.

7. Passing by this crowd, which gazed on them, they mounted up to the presence of Lady Lucifera. At her glorious view, they were amazed and their feeble senses were dazed. In the court of no other prince had any living person seen such infinite richness and such a gorgeous display. Even Persia, the nurse of proud splendour, had never seen its like. There, in her presence-chamber, stood Lords and Ladies on every side, beautifying the whole palace with their fair presence.

8. High above all was spread a royal cloth, on which stood a rich throne, as bright as the sunny day. On this throne sat, most proudly decked with royal robes and sumptuous adornments, a maiden queen, that shone, in her sparkling gold and matchless precious stones, as the light of the sun. Her bright dazzling beauty seemed to darken the brightness of her glorious throne, that appeared to attempt to envy her own beauty, that shone too excessively bright.

Their eyes are dazed with Lucifera's dazzling beauty.

9. Exceeding shone, like *Phoebus fayrest childe,*[1]
That *did presume his fathers fyrie wayne,*[2]
And flaming mouthes of steedes, *unwonted wilde,*[3]
Through highest heaven with weaker hand to rayne:
Proud of such glory and *advancement vayne,*[4]
While flashing beames do daze his feeble eyen,
He leaves the *welkin*[5] way most *beaten playne,*[6]
And, *rapt*[7] with whirling wheels, inflames the skyen.
With fire not made to burne, but fayrely far to shyen.

1. Phaethon. 2. through vanity, attempted to drive the fiery chariot of the sun. 3. unusually turbulent. 4. undeserved honour. 5. sky. 6. worn bare 7. carried off.

Lucifera took pride in her beauty.

10. So proud she shyned in her princely state,
Looking to heaven, for earth she did disdayne,
And sitting high, for lowly she did hate:
Lo! underneath her scornefull feete was layne
A dreadfull Dragon with an hideous *trayne*[1];
And in her hand she held a mirrhour bright,
Wherein her face she often vewed *fayne,*[2]
And in her selfe-lov'd semblance took delight;
For she was wondrous faire, as any living wight.

1. tail. 2. joyfully.

Lucifera was the daughter of dreaded Pluto and dark Proserpine, though she claimed Jupiter to be her father.

11. Of *griesly*[1] *Pluto*[2] she the daughter was,
And sad Proserpina, the Queene of hell;
Yet did she thinke her *pearelesse*[3] worth to pas
That parentage, with pride so did she swell;
And thundring Jove, that high in heaven doth dwell
And *wield*[4] the world, she claymed for her *syre,*[5]
Or if that any else did Jove excell;
For to the highest she did still aspyre,
Or, if ought higher were than that, did it desyre.

1. dreadful. 2. Pluto, the Lord of Hades. 3. unrivalled. 4. rule over. 5. father.

Lucifera ruled over her wrongfully usurped kingdom with the help of her six old Magicians (representing six of the seven Deadly Sins).

12. And proud *Lucifera*[1] men did her call,
That made her selfe a Queene, and crownd to be;
Yet rightfull kingdome she had none at all,
Ne heritage of *native soveraintie;*[2]
But *did usurpe*[3] with wrong and tyranie
Upon the *scepter*[4] which she now did hold:
Ne ruld her Realme with lawes, but *pollicie,*[5]
And strong *advizement*[6] of six *wisards*[7] old,
That, with their counsels bad, her kingdome did uphold.

1. meaning the daughter of Lucifera. i. e Satan. 2. sovereignty by birth right. 3. seized. 4. staff as symbol of sovereignty. 5. cunning statecraft. 6. advice. 7. Magicians.

The Knight and Duessa are led to her presence. They pay their homage to the Queen.

13. Soone as the Elfin knight in presence came,
And false Duessa, seeming Lady fayre,
A gentle *Husher*[1] Vanitie by name,
Made rowme, and passage for them did prepaire:
So goodly brought them to the lowest stayre
Of her high throne; where they, on humble knee
Making obeysaunce, did the cause declare,
Why they were come her roiall state to see,
To prove the wide report of her great Majestee.

1. door keeper.

9. Lucifera shone as proudly in her beauty as Phaethon, the child of Helios (the sun-god), that, through his vanity, attempted to drive through the highest heaven, the fiery chariot of his father and control with his weak hands his impetuous steeds, that belched out flames through their mouths. Proud of such glory and undeserved honour, he left, through his feeble eyes being dazzled with the flashing beams, the usual well-worn way across the sky ; and carried astray, with the whirling wheels, burned the sky with fire, that had no flames, though it shone brightly.

10. As proud of her beauty as Phaethon of his new glory and honour, Lucifera shone in her royal state, looking to heaven and disdaining earth and keeping her seat high ; for she hated everything low. Strange to see, at her feet lay a dreadful Dragon (representing fallen Pride) with a frightful tail. In her hand she held a bright mirror in which she often saw her face with joy and felt proud of her self-admired beauty ; for surely she was wonderfully lovely as any living being ever was.

11. She was the daughter of dreadful Pluto, the Lord of Hell and dark Proseprine, his queen ; though, swollen with pride, she fancied her unequalled worth to go beyond that parentage. She claimed thundering Jupiter, that has his seat in the highest heaven and that rules the world, to be her father ; or she imagined any one else to be her father, if he could be greater than Jupiter ; for she was ambitious of the highest or of anything that could be higher than the highest.

12. Men called her proud Lucifera. She made herself a Queen and got herself crowned, although she had no kingdom and no heritage of sovereignty in her own birthright. She had wrongfully and tyranically seized the sovereign authority that she now held. She ruled her kingdom, not with laws but with sly statecraft with the aid of six old Magicians, that upheld her kingdom with their evil counsel.

13. As soon as the Knight of the Redcross and fair-seeming Duessa arrived there, a gentle-looking door-keeper, Vanity by name, made room for them, and, preparing a passage, took them to the lowest step of her throne. Falling humbly on their knees, they paid their homage to the Queen and then said, how they had come to see with their own eyes the great splendour of her majesty, about which report had spread far and wide.

Lucifera accepted their homage with her haughty looks alone.

14. With lottie eyes, halfe *loth*[1] to looke so lowe,
She thancked them in her disdainefull *wise*[2];
Ne other grace *vouchsafed*[3] them to showe
Of Princesse worthy; scarse them bad arise,
Her Lordes and Ladies all this while devise
Themselves *to setten forth to strangers sight*[4]:
Some *frounce*[5] their curled heare in courtly guise;
Some *prancke their ruffes*[6]; and others tirmly *dight*[7]
Their gay attyre; each others greater pride does *spight*[8].

1. unwilling. 2. manner. 3. condescended. 4. to attract the eyes of the stranger. 5. wrinkle up. 6. trim their frills worn round their necks.
7. arrange.
8. envy.

The Lords and Ladies of her court entertain the Knight and show all courtesy to Duessa, whom they knew beforehand.

15. Goodly they all that knight doe entertayne,
Right glad with him to have increast their *crew*[1];
But to Duess' each one himselfe *did payne*[2]
All kindnesse and faire courtesie to shew,
For in that court *whylome*[3] her well they knew:
Yet the stout Faery mongst the middest crowd
Thought all their glorie vaine in knightly vew,
And that great Princesse too exceeding prowd,
That to strange knight no better *countenance*[4] allowd.

1. company: crowd. 2. put to pain. 3. beforehand; formerly.
4 grace.

Lucifera calls for his chariot.

16. Suddein upriseth from her stately place
The roiall Dame, and for her coche doth call:
All *hurtlen forth*[1]; and she, with princely pace,
As faire Aurora in her purple *pall*[2]
Out of the East the dawning day doth call.
So forth she comes; her brightnes brode doth blaze.
The *heapes*[3] of people, thronging in the hall,
Doe ride each other upon her to gaze:
Her glorious *glitterand*[4] light doth all mens eies *amaze*.[5]

1. rush about. 2. robe. 3. crowd. 4. dazzling 5. daze.

Lucifera's chariot described.

17. So forth she comes, and to her coche does *clyme*[1],
Adorned all with gold and girlonds gay.
That seemd as fresh as *Flora*[2] in her prime;
And strove to match, in roiall rich array,
Great Junoes golden *chayre*[3]; the which, they say,
The gods stand gazing on, when she does ride
To Joves high hous through heavens bras-paved way,
Drawne *of*[4] fayre Pecocks, that excell in pride,
And full of *Argus*[5] eyes their tayles dispredden wide.

1. climbs. 2. the goddess of flowers and spring. 3. chariot. 4. by. 5. Argus had a hundred eyes, which June transplanted to the tail of her peacock.

Lucifera's chariot was drawn by six beasts of unequal size, driven by her six counsellors, the first of whom was Idleness.

18. But this was drawne of six unequall beasts,
On which her six sage Counsellours did ryde,
Taught to obay their bestiall *beheasts*[1],
With like conditions to their kindes applyde[2]:
Of which the first, that all the rest did guyde,
Was sluggish Idlenesse, the nourse of sin:
Upon a slouthfull Asse he chose to ryde.
Arayd in habit blacke, and *amis*[3] thin,
Like to an holy Monck, the service to begin.

1. commands. 2. given to them in ways as suited their natures. 3. a priest's robe, thrown round the body.

14. Lucifera thanked them, in her disdainful manner, with her haughty looks, half unwilling to bend them low. She condescended no more to show any other grace worthy of princes. She did not even ask them to arise. Her Lords and Ladies all this while devised means to attract to themselves the eyes of the stranger; some wrinkling up their hair in curls; some trimming their frills worn round their necks; others tastefully arranging their bright-coloured garments; and each trying to outdo the other in envy.

15. They all entertain that Knight well, feeling glad to have increased their company with him, but each one took pains to show all kindness and due courtesy to Duessa, whom they knew beforehand. But the Fairy Knight now in the thick of that crowd, thought that all their glory was vain; and that the great Princess was too excessively proud to allow to a strange knight proper grace.

16. All of a sudden, the royal Maiden, Lucifera, rose from her stately throne and called for her chariot. All rush about, jostling against each other; whilst she glides smoothly with her princely pace like fair Aurora in her purple robe coming from the East followed by the dawning day. Her brightness shone widely. The crowds of people, filling the hall, ride upon each other to have a glimpse of her; her glorious dazzling light dazes all men's eyes.

17. Lucifera comes with her princely pace and climbs her chariot, which was adorned all over with gold and bright coloured garlands, that seemed as fresh as Flora, the goddess of flowers and spring in her youth. This chariot of Lucifera seemed to attempt to equal, in sumptuous rich adornments, the golden chariot of June; which, it is said, gods stand viewing, as it is drawn to the high house of Jupiter, through the brass-paved way of heaven, by her fair peacocks; that, in their pride, spread widely their tails full of a hundred eyes transplanted from Argus.

18. But this chariot of Lucifera was drawn by six beasts of different size, driven by her six wise counsellors, whose commands, framed to suit their different natures, they had learnt to obey. Of these six drivers, the first, leading all the rest, was dull Idleness, the parent of sin. Dressed in black garments, with a long loose robe thrown round his body, he looked like a holy Monk, ready to begin church-service. He chose to ride a dull ass.

Idleness described.

19. And in his hand his *Portesse*[1] *still*[2] he bare,
That much was worne, but therein little redd:
For of devotion he had little care,
Still drownd in sleepe, and most of his daies dedd :
Scarse could he once uphold his heavie hedd,
To looken whether it were night or day.
May seeme the *wayne*[3] was very evill ledd,
When such an one had guiding of the way,
That knew not whether right he went, or else *astray*[4].

1. a short prayer-book. 2. always. 3. wagon, i.e. the Chariot. 4. wrong

Idleness led a life of riotousness through which he had contracted a deadly disease.

20. From worldly cares himself he did *esloyne*[1]
And greatly shunned manly exercise ;
From everie worke he *challenged essoyne*[2],
For contemplation sake : yet otherwise.
His life he led in lawlesse *riotise*[3],
By which he grew to grievous malady ;
For in his *lustlesse*[4] limbs, through evil *guise*[5],
A shaking fever raignd continually.
Such one was Idlenesse, first of this company.

1. withdraw. 2. claimed exemption. 3. riotousness. 4. listless, feeble. 5. manner of life.

The second was Gluttony, that rode on a filthy swine.

21. And by his side rode loathsome Gluttony,
Deformed creature, on a filthie swyne.
His belly was *upblowne*[1] with luxury,
And *eke*[2] with fatnesse swollen were his eyne ;
And like a crane his necke was long and fyne
With which he swallowed up excessive feast,
For want whereof poore people oft did *pyne*[3] :
And all the way, most like a brutish beast,
He *spued up his gorge*[4], that all did him deteast.

1. swollen. 2. also. 3. starve. 4. vomited what he had swallowed.

His form described.

22. In greene vine leaves he was right fitly clad,
For other clothes he could not weare for heate ;
And on his head an yvie girland had,
From under which fast trickled downe the sweat.
Still[1] as he rode he *somewhat*[2] still did eat,
And in his hand did beare a *bouzing can*[3],
Of which he supt[4] so oft, that on his seat
His dronken corse he scarse upholden can :
In shape and life more like a monster than a man.

1. always. 2. something. 3. drinking cup, from which he drank.

23. Unfit he was for any worldly thing,
And *eke*[1] unhable once to stirre or go ;
Not *meet*[2] to be of counsel to a king,
Whose mind in meat and drinke was drowned so,
That from his friend he seeldome knew his fo.
Full of diseases was his carcas blew.
And a *dry dropsy*[3] through his flesh did flow.
Which by misdiet daily greater grew.
Such one was Gluttony, the second of that crew.

1 also. 2. proper. 3. disease in which watery fluid collects in cavities or tissue of body.

19. This Idleness always carried in his hand a prayer-book, that was much worn out, though very little read : for, always drowned in sleep and, for most of his days appearing dead, he cared nothing for prayers : hardly did he ever raise his head to see whether it was day or night. And, at present, it seemed that the chariot was very badly led ; for it was guided on its way by one, that cared not to know whether he led it right or wrong.

20. This Idleness withdrew himself from worldly cares, and always avoided manly exercises. He claimed exemption from every work for the sake of saying his prayers ; but he led his life in a different way in unrestrained riotousness, through which he contracted serious diseases ; for his feeble limbs, through the evil course of his life, he had developed a shaking fever, that afflicted him continuously. Such was Idleness, the first of the body of his counsellors.

21. By the side of Idleness role detestable misshapen Gluttony on a filthy swine, with his body and eyes swollen up with his luxurious dieting. He had a fine long neck, with which he devoured an excessive amount of food, the dearth of which starved many people. All along the way, like a filthy beast, he vomited what he had swallowed ; so that all the persons had an abhorrence for him.

22. Gluttony was dressed, quite fitly, in the leaves of green vine ; for no other clothes could he wear for heat. On his head, he wore a garland of ivy; from under which flowed fast a stream of sweat. Always, as he rode, he ate something or the other ; and from a drinking cup that he held in his hand, he drank so often that, for intoxication, he could hardly keep his body on the back of his beast. In form and in his ways of life, he was more like a beast than a man.

23. He was unfit for every worldly thing, and seldom did he stir himself up or went anywhere. He was not fit to be the counsellor of a king ; for his mind was so befogged with the heaviness of eating and drinking, that he could seldom distinguish his friend from his foe. His blue body was full of diseases and his flesh afflicted with a dry dropsy, which grew greater each day by his lawless feasting. Such was gluttony, the second of the body of Lucifera's counsels.

The third of the counsel, riding on a bearded goat, was lustful Lechery. Lechery described.

24. And next to him rode *lustfull*[1] Lechery,
Upon a bearded Goat, whose rugged haire,
And *whally*[2] eyes (the signe of gelosy,)
Was like the person self, whom he did beare.
Who rough, and blacke, and filthy did appeare,
Unseemely man to please faire Ladies eye ;
Yet he of Ladies oft was loved deare,
When fairer faces were bid standen by :
O who does know the bent of womens *fantasy*[2] ?

1. have passionate desire for sexual indulgence. 2. having a greenish tinge. 3. fancy.

25. In a green gowne he clothed was full faire,
Which underneath did hide his filthinesse,
And in *his hand a burning hart*[1] he bare,
Full of vaine follies, and *new fanglenesse*[2] :
For he was false, and *fraught with*[3] ficklenesse,
And learned had to love with secret lookes,
And well could daunce, and sing *with ruefulnesse*[1],
And fortunes tell, and read in loving bookes,
And thousand other wayes, to *bait his fleshly hookes*[5].

1. he displayed a passionate heart. 2 strange tom-foolery. 3. filled with. 4. in piteous strains. 5. to entice women to fall victims to his carnal lust.

26. Inconstant man, that loved all he saw,
And lusted after all, that he did love,
Ne would his looser life be *tide to law*[1].
But joyd weake wemens hearts to tempt and *prove*[2]
If from their loyall loves he might then *move*[3] ;
Which lewdnesse filld him with *reprochfull*[4] paine
Of that fowle *evill*[5], which all men *reprove*[6],
That rots the *marrow*[7], and consumes the braine ;
Such one was Lecherie, the third of all this *traine*[8].

1. restrained by moral law. 2. find out. 3. divert. 4. disgraceful. 5. disease. 6. condemn 7. soft fatty substance in cavities of bones. 8. company.

The fourth of Lucifera's counsellors was greedy Avarice, riding on a camel. Description of Avarice.

27. And greedy Avarice by him did ride,
Uppon a Camell loaden all with gold :
Two iron *coffers*[1] hong on either side,
With precious metal! full as they might hold ;
And in his lap an heap of coine he *told*[2] ;
For of his *wicked pelfe*[3] his God he made,
And unto hell him selfe for money sold :
Accursed *usury*[4] was all his trade,
And right and wrong ylike in equall ballaunce *waide*[5].

1. boxes. 2 counted. 3. evil wealth. 4. money-lending. 5. weighed.

28. His life was nigh unto deaths dore *yplaste*[1] ;
And *thred-bare*[2] cote, and *cobled*[3] shoes, hee ware ;
Ne scarse good *morsell*[4] all his life did taste,
But both from backe and belly still did spare,
To fill his bage, and richesse to compare :
Yet childe ne kinsman living had he none
To leave them to ; but thorough daily care
To get, and nightly feare to lose his owne,
He led a wretched life, unto himselfe unknowne.

1. placed. 2. worn out ; tattered. 3. patched up. 4. mouthful of food.

24. Next to Gluttony rode voluptuous Lechery on a bearded goat, whose rough hair and greenish eyes (the sign of jealousy) were like those of his rider ; who looked rough, black and filthy. He was ugly-looking, and seemed hardly able to please the eyes of fair women ; but often he was loved dearly by ladies, while fair-looking persons were dismissed contemptuously by them. O, how difficult it is to know the inclination of women's fancy!

25. He was fairly dressed in a green gown, which hid his ugliness beneath it ; and he displayed a heart burning with lustful desires and full of silly vanity and strange tomfooleries. He was false and filled with frivolousness. He had learnt the art of exchanging love secretly with looks ; he could dance well, sing a piteous strain, tell fortunes ; and he had learned, from books of love and in a thousand other ways, the art of enticing women to fall into the snare of his carnal lust.

26. Lechery was a fickle-minded person, that loved every woman he saw and felt a desire for sexual indulgence with her. His loose life was unrestrained by any moral law. He took joy in finding out tempting the hearts of weak women from their faithful loves. His voluptuous life filled her with the wretched pain of that foul disease, which all men condemn, and which wastes the marrow of the bone and corrupts the brain.

27. By the side of Lechery rode greedy Avarice upon a camel loaded with gold. On each side of this camel hung two iron boxes, full as much with precious gold as they could hold. He counted a heap of coins on his lap ; for he regarded his evil wealth as his God, and for money he had sold himself to hell. Wretched money-lending on interest was all his business ; and, in this, he made no distinction between right and wrong, but treated them alike.

28. His life stood almost at the door of death. He wore a tattered coat on his body and patched shoes in his feet. He never tasted even a mouthful of good food; but sparing expenses both on food and clothes, he filled his bags, to compare his wealth with that of others. He had no living child or any kinsman to whom he could leave his wealth. Making himself restless, with his care to earn money in the day and with his fear to protect it at night, he led a life of misery, of which he himself knew nothing.

29. Most wretched *wight*[1], whom nothing might *suffise*[2],
Whose greedy lust did lacke in greatest sore ;
Whose need had end, but no end *covetise*[3] ;
Whose welth was want, whose plenty made him pore ;
Who had enough, yett wished ever more ;
A vile disease ; and *eke*[1] in foote and hand
A grievous gout tormented him full sore,
That well he could not touch, nor goe, nor stand.
Such one was Avarice, the fourth of this faire band.

1. person. 2. satisfy. 3. covetousness. 4. also.

The fifth of Lucifera's counsellors was Envy, riding upon a ravenous wolf.

30. And next to him *malicious*[1] Envy rode
Upon a *ravenous*[2] wolfe, and still did *chaw*[3]
Between his *cankred*[1] teeth a venemous tode,
That all the poison ran about his *chaw*[5] ;
But inwardly he chawed his owne *maw*[6]
At neighbours welth, that made him ever sad,
For death it was, when any good he saw ;
And wept, that cause of weeping none he had ;
But when he heard of harme he *wexed*[7] wondrous glad

1. cherishing vindictive feelings against others. 2. voracious ; famished. 3. grind between teeth. 4. affected with ulcerous disease. 5. jaws. 6. stomach. 7. grew.

31. All in a *kirtle*[1] of discoloured *say*[2]
He clothed was, ypaynted full of eies ;
And in his bosome secretly there lay
An hatefull Snake, the which his taile *uptyes*[3]
In many folds, and mortall sting *implyes*[4].
Still as he rode he gnasht his teeth to see
Those heapes of gold with *griple*[5] *Covetyse*[6] ;
And grudged at great *felicitee*[7]
Of proud Lucifera, and his owne companee.

1. a tunic reaching to the knees or lower. 2. a cloth of fine texture resembling serge. 3. ties up ; winds up. 4. enfolds. 5. grasping, greedy 6. covetousness. 7. happy state.

32. He hated all good workes and vertuous deeds.
And him no lesse, that any like did *use*[1] ;
And who with gratious bread the hungry feeds,
His almes for want of faith he doth accuse.
So every good to had he doth abuse ;
And *eke*[2] the verse of famous Poets will
He does *backebite*[3], and *spightfull poison spues*[4]
From leprous mouth on all that ever writt.
Such one vile Envy was, that fifte in row did sitt.

1. do, practise. 2. also. 3. slander. 4. vomits poison of envy.

Beside Envy rode fierce Wrath on a turbulent Lion.

33. And him beside rides fierce revenging Wrath,
Upon a Lion, loth for to be led ;
And in his hand a burning *brond* [1] he hath,
The which he *brandisheth*[2] about his hed :
His eies did hurle forth sparcles fiery red,
And stared sterne on all that him beheld ;
As ashes pale of hew, and seeming ded ;
And on his dagger still his hand he held,
Trembling through hasty rage when choler in him sweld.

1. sword. 2. waves about ; flourishes.

29. He was a mean person, whom nothing could satisfy; whose insatiate desire of money made him poor even in his abundance ; whose needs had a limit, but whose covetousness had no end ; whose wealth left him in want and whose plenty made him needy ; who had enough but always wanted more. Such was the disease of his mind. Besides, his limbs were afflicted grievously with gout ; so that he could neither raise his hands, nor go anywhere, nor stand. Such was Avarice, the fourth of his counsellors.

30. Next to Avarice sat upon a famished wolf, malicious Envy, that always chewed between the teeth of his ulcerous mouth a poisonous toad ; so that all the poison ran about his jaws. But inwardly he gnawed at his own stomach, in jealousy of his neighbours' wealth, which made him always sad. Another's good was death to him ; and he wept without any real cause ; but when he heard of another's harm, he grew excessively happy.

31. He was clothed in a colourful tunic of a fine cloth, painted all over with shapes resembling eyes; and in his secret bosom there lay a detestable snake, winding up its tail in many coils and enfolding his death-dealing fangs between them. As he rode, he continuously gnashed his teeth to see those heaps of gold which greedy Covetousness had with him ; and he always grudged at the happy state of Lucifera and his own company.

32. He hated all good things and deeds of virtue, and no less did he hate the man who did such deeds. He finds fault with the charitable, who graciously feeds the hungry, on the ground that his almsgiving is devoid of faith. In this way he gives a bad name to every good thing. He does also slander the famous poets who write good verse ; and from his leprous mouth vomits the poison of malice on all that ever wrote. Such was Envy, the fifth of the body of Lucifera's counsellors.

33. Beside Envy rode fierce revenging Wrath on a Lion, hard to control. In his hand he held a sword which he flourished about his head. His red eyes hurled forth sparks of fire, and stared hard on all that looked at him. He looked pale as ashes or as a corpse. On his dagger he always held his hand, which trembled fast through his rage, when anger grew strong in him.

34. His *ruffin*[1] raiment all was staind with blood
Which he had spilt, and all to rags yrent,
Through unadvized rashes *woxen wood*[2] ;
For of his hands he had no government,
Ne car'd for blood in his avengement :
But, when *the furious fit was overpast*[3],
His cruel *facts*[4] he often would repent ;
Yet, wilfull man, he never would *forecast*[5]
How many mischieves should *ensue*[6] his heedlesse hast.

1. ruffled, disordered. 2. grown mad. 3. the fit of fury passed away 4. acts. 5. apprehend ; know. 6. follow.

The consequences of Wrath.

35. Full many mischiefes follow cruell Wrath :
Abhorred bloodshed, and tumultuous strife.
Unmanly murder, and *unthrifty scath*[1],
Bitter *despight*[2], with *rancours rusty knife*[3],
And fretting griefe, the enemy of life :
All these, and many evils *moe*[4] haunt *ire*[5],
The swelling *Splene*[6], and *Frenzy raging rife*[7],
The shaking Palsey, and *Saint Fraunces fire*[8].
Such one was Wrath, the last of this ungodly *tire*[9].

1. wicked injury. 2. hate, malice 3. bloody knife of deep-rooted hate or bitterness. 4. more. 5 anger. 6. an organ, situated at the left of the stomach. 7 delirious fury storming violently. 8. a disease producing deep red colour on skin. 9. train

Behind all of them rode Satan lashing with his smarting whip the lazy team.

36. And, after all, upon the wagon became,
Rode *Sathan*[1] with a *smarting*[2] whip in hand,
With which he forward lasht the laesy teme,
So oft as Slowth still in the mire did stand.
Huge *routs*[3] of people did about them *band*[4],
Showting for joy ; and still before their way,
A foggy mist had covered all the land ;
And, underneath their feet, all scattered lay
Dead sculls and bones of men whose life had gone *astray*[5].

1. Satan. 2. causing sharp pain. 3. crowds. 4. gather. 5 away

Duessa sat next to Lucifera in her chariot.

37. So forth they marchen in goodly sort,
To take the *solace*[1] of the open aire,
And in fresh flowring fields themselves to sport :
Emongst the rest rode that false Lady faire,
The foule Duessa, next unto the chaire
Of proud Lucifer', as one of the traine :
But that good knight would not so nigh *repaire*[2],
Him selfe *estraunging*[3] from their joyaunce vaine,
Whose fellowship seemed far unfitt for warlike *swaine*[4].

1. comfort. 2. go ; resort. 3. separating. 4 young rustic.

Having refreshed themselves in the fresh air, they return to the royal Palace, where they find newly arrived a Pagan Knight, Sansjoy.

38. So having solaced themselves a space
With pleasaunce of the breathing fields *yfed*[1],
They backe retourned to the princely Palace ;
Whereas an errant knight in armes *ycled*[2],
And heathnish shield, wherein with letters red,
Was writt *Sansjoy*, they new arrived find :
Enflam'd with fury and fiers *hardy hed*[3],
He seemed in hart to harbour thoughts unkind,
And nourish bloody vengeance in his bitter mind.

1. satisfied, sated. 2. clad. 3. hardihood ; boldness.

34. His disordered dress was stained with blood shed by him, and torn to tatters, through his thoughtless rash actions when grown mad. He had no control over his hands, nor did he care for blood in his vindictive wrath ; but, when the fit of fury passed away, he often repented for his cruel acts ; though a headstrong fellow as he was, he could never apprehended how many evil consequences would follow his thoughtless rashness.

35. Cruel Wrath is followed by quite a large number of mischiefs : detestable bloodshed, uproarious fights, cowardly murders, wicked injuries, bitter deep-rooted hate accompanied by the bloody knife of murder, and gnawing grief, which is the enemy of life. All these and many more evils follow Wrath : the swollen spleen, delirious fury storming violently, the paralysis causing trembling, and erysipelas that produces a deep red colour on the skin. Such was Wrath, the last of that evil train.

36. Behind all of them rode, upon the beam of the chariot, Satan with a cutting whip in his hand with which he lashed the lazy team, as often as Slowth stood still in the deep mire. About them gathered huge crowds of people, shouting for joy. Before them hung a mist of fog covering all the land, and beneath their feet lay scattered skulls and bones of dead men whose life had gone away from them.

37. So they go forth in fair company to refresh themselves in the open air and to enjoy themselves in fresh flowering fields. Among the rest rode, as one of the company, that false, fair-seeming lady, the foul Duessa, next by the side of Lucifera in her chariot. But that good Knight, the Knight of the Redcross, separated himself from their vain pleasures and did not go near that company, whose fellowship seemed to him quite unfit for a warlike simple person.

38. So, having refreshed themselves awhile, and fully satiated themselves with the breathing of the fresh air of the pleasant fields, they returned to the royal Palace; where they find newly arrived a wandering Pagan Knight clad in armour and hanging a shield, in which was inscribed in red letters 'Sansjoy'. Burning with fury and fierce hardihood, he seemed to entertain in his mind cruel thoughts and in his heart bitter thirst for blood.

Sansjoy, seeing the shield of his eldest brother with the Dwarf, snatches it from him; but the Knight of the Redcross rescues it.

39. Who, when the shamed shield of slaine Sansfoy
He spide with that same Faery champions *page*[1],
Bewraying[2] him that did of late destroy
His eldest brother ; burning all with rage,
He to him lept, and that same envious *gage*[3]
Of victors glory from him snatcht away :
But th' Elfin knight, *which ought that warlike wage*[4],
Disdained to loose the *meed he wonne in fray*[5];
And, him *rencountring*[6] fierce, reskewed the noble *pray*[7].

1. attendant. 2. revealing. 3. pledge; symbol. 4. who owned that prize of contest. 5. reward he won in the fight. 6. affronting; engaging in battle. 7. prey; object of contest.

Thereupon ensues a sudden scuffle, which is prevented by Lucifera.

40. Therewith they gan to *hurtlen*[1] greedily,
Redoubted[2] battaile ready to *darryane*[3],
And clash their shields, and shake their swords on hy,
That with their *sturre*[4] they troubled all the traine ;
Till that great Queene, upon eternall paine
Of high displeasure *that ensewen might*[5],
Commaunded them their fury to refraine;
And, if that either to that shield had right,
In *equall lists*[6] they should the morrow next it fight.

1. rush. 2. terrible. 3. prepare for battle. 4. stir; din. 5. that might result. 6. fair duel.

Sansjoy begs pardon of Lucifera.

41. 'Ah dearest Dame,' quoth then the Paynim bold,
'Pardon the error of enraged *wight*[1],
Whome great griefe made forgett the raines to hold
Of reasons rule, to see this *recreaunt*[2] knight,
No knight, but *treachour*[3], full of false *despight*[4]
And shameful *treason*[5], who through guile hath slayn
The prowest knight that ever field did fight,
Even stout Sansfoy, (O who can then refrayn ?)
Whose shield he beares *renverst*[6], the more to heap disdayn.

1. person. 2 cowardly. 3. a traitor 4. malice, ill-will. 5. treachery, violation of faith. 6. reversed, turned upside down.

42. 'And, to augment the glorie of his guile,
His dearest love, the faire Fidessa, loe !
Is there possessed *of*[1] the traytour vile ;
Who reapes the harvest sown by his foe,
Sowen in blodie field, *bought with woe*[2] :
That brothers hand shall dearely well *requight*[3],
So be[4], O Queen ! you *equall*[5] favour showe'.
Him little answerd th' angry Elfin knight ;
He never meant with swords, but swords, *to plead*[6] his right :

1. by. 2. gained through much distress. 3. avenge. 4. if it be so that. 5. impartial. 6. to prove.

The Knight of the Redcross challenges Sansjoy to a combat, by throwing down his gauntlet.

43. But threw his *gauntelet*[1], a sacred *pledge*[2]
His cause in combat the next day to try :
So *been*[3] they parted both, with *harts on edge*[4]
To be aveng'd each on his enimy.
That night they pas in joy and jollity,
Feasting and courting both in *bowre*[5] and *hall*[6] ;
For Steward was excessive Gluttony,
That of his plenty poured forth to all :
Which doen[7], the Chamberlain, Slowth, did to rest them call.

1. armoured glove. 2. promise ; engagement. 3. are. 4. keen hearts. 5. the inner or private apartments. 6. the outer or public apartments. 7. which having been done.

39. When Sansjoy saw with the Knight's attendant the shameful shield of slain Sansfoy, he knew the person who had killed his eldest brother. Burning with anger, he sprang upon the Dwarf and snatched away from him that symbol of the victor's envious glory. But the Fairy Knight, who had gained it as the prize of his victory over his enemy, disdained to lose the reward of his fight ; and so, meeting him fiercely, he snatched back that object of contest.

40. After that both of them bagan to rush about, preparing to wage a terrible battle. They clash their shields and flourish their swords over their heads, so that with their din they trouble all that company ; till that great Queen, Lucifera, threatening them with the pain of her everlasting royal displeasure, commanded them to restrain their wrath, and prepare for a fair duel the next morning to prove their respective claims to that shield.

41. That bold Pagan, Sansjoy, begged Lady Lucifera to pardon him, who in his rage, forgetting to hold his reason under control, made the error of entering into that scuffle on seeing that cowardly knight—not a Knight, but a traitor full of falsehood and malice and shameful treachery—who had slain that redoubtable knight, stout Sansfoy, whose shield he bore reversed to add to his indignity.

42. Sansjoy said that to enhance his treacherously won glory, that wretched traitor took to himself his dearly loved lady, fair Duessa ; thus gaining the benefit of his enemy's pains suffered in fierce battles, that were attended with much distress. He said that all these woes of Sansfoy will now be fully avenged by the hands of a dear brother, if it only pleased the Queen to show him her impartial favour. All this while the Knight of the Redcross stood silent, intending to prove his right, not with words, but with the sword.

43. The Knight of the Redcross flung his armoured glove as a sacred sign of his promise to defend his right in duel the next day. So they both parted from each other, with their hearts keenly eager to be avenged each on the other. They pass that night in joy and merry-making, in feasting and in paying court to ladies both in the inner and outer apartments. The steward of the feast was intemperate Gluttony, that poured forth, out of his plentiful stores, in excess to all. All this having been done, the Chamberlain, Sloth, called them to rest.

At night, when all were enwrapped in sleep, Duessa rose from her couch and went where Sansjoy lay.

44. Now whenas darkesome night had all *displayd*[1]
Her coleblacke curtein over brightest skye ;
The warlike youthes, on dayntie couches layd,
Did chace away sweet sleepe from sluggish eye,
To muse on meanes of hoped victory.
But whenas *Morpheus*[2] had with leaden mace
Arrested[3] all that courtly company,
Uprose Duessa from her resting place,
And to the Paynims lodging comes with silent pace.

1. spread. 2. God of dreams or sleep, represented with a leaden staff. 3. restrained to sleep.

Duessa attempts to move the heart of Sansjoy with her fair-seeming speeches.

45. Whom *broad awake*[1] she findes, in troublous fitt.
Fore-casting[2] how his foe he might *annoy*[3] ;
And him *amoves*[4] with speaches seeming fitt :
[6]Ah deare Sansjoy, next dearest to Sansfoy,
Cause of my new griefe, cause of my new joy ;
Joyous to see his ymage *in*[5] mine eye,
And greevd to think how foe did him destroy,
That was the flowre of grace and chevalrye ;
Lo ! his Fidessa, to thy secret *faith*[6] I flye'.

1. wide awake. 2. reflecting upon 3. amuses, pleases. 4. attempts to move. 5. before. 6. protection.

46. With gentle wordes he can her fayrely greet,
And bad say on the secrete of her hart :
Then, sighing soft ; 'I learne that little sweet
Oft tempred is,' (quoth she,) with *muchell smart*[1] :
For since my brest was *launcht*[2] with lovely, dart
Of deare Sansfoy, I never joyed howre,
But in eternal woes my weaker hart
Have wasted, loving him with all my powre,
And for his sake have felt full many an heavie *stowre*[3].

1. much pain. 2. pierced. 3. peril.

47. 'At last, when perils all I *weened past*[1],
And hop'd to reape the crop of all my care,
Into new woes *unweeting*[2] I was cast
By this false *faytor*[3], who unworthie ware
His[4] worthie shield, whom he with guilefull snare
Entrapped slew, and brought to shamefull grave :
Me, silly maid, away with him he bare,
And ever since hath kept in darksom cave,
For that I would not yeeld that to Sansfoy I gave.

1. thought to have passed. 2. unknowing. 3. deceiver, villain. 4. Sansfoy's.

48. 'But since faire Sunne hath *sperst*[1] that *lowring*[2] clowd,
And to my loathed life now shewes some light,
Under your beames I will be safely shrowd
From dreaded storme of his *disdainfull spight*[3] :
To you th' inheritance belonges by right
Of brothers *prayse*[4], to you *eke*[5] longes his love.
Let not his love, let not his restlesse *spright*[6],
Be unreveng'd, that calles to you above
From wandring Stygian shores, where it doth *endlesse*[7] move.'

1. dispersed. 2. threatening. 3. scornful malice. 4. prize. 5. also. 6. spirit. 7. ceaselessly.

44. Now when the dark night had spread her coal-black curtain over the bright sky, those two war-like young men laid themselves on cosy couches ; but they did not sleep, for each one drove away sleep from his heavy eyes to reflect on means by which he could get victory over his enemy. But when Morpheus, the god of sleep, had, with his leaden staff, restrained all to sleep, Duessa rose from her couch and went secretly where that Pagan, Sansjoy, lay.

45. On coming to Sansjoy, Duessa finds him wide awake, reflecting in his troubled mind upon ways with which to bring his enemy to grief. With fair-seeming speeches, she attempts to move his heart. Dearly addressing him, she says to Sansjoy that he was dear to her next to his own brother Sansfoy, whose death had lately occasioned grief to her, but whose brother brought her now a new joy. She was happy to see Sansfoy's very image standing before her eyes ; though she grieved to think how he, that was the flower of courtesy and knighthood, was slain by his enemy.

46. Sansjoy greeted her courteously with his gentle words, and then asked her to tell him the secret of her heart. She then with a soft moan said that she knew by her experience how very often a little bit of joy is intermixed with a large quantity of pain. She said that ever since her heart was first pierced with the shaft of love for dear Sansfoy, she never had joy even for an hour, but wasted her weak heart in never-ending sorrows. She said that she loved him with all her heart and for his sake suffered much hardship and encountered many perils.

47. Duessa, continuing her story, said to Sansjoy that when, at last, she thought to have passed all perils and hoped to get the reward of all her pains, she fell unknowingly into new troubles, through the machinations of that false traitor (i e. the Knight of the Redcross), who unworthily wore the shield of that worthy Knight, Sansfoy, whom he, entrapping treacherously into his snare, slew and brought shamefully to his grave. After killing him, Duessa said, he took her away with him, keeping always since then in a dark cave ; for she would not yield to him what belonged to Sansfoy.

49. But now, Duessa continued, since his coming, like that of the sun, had dispersed the threatening cloud, and given some glimpse of light to her wretched life, she would protect herself under his kindly beams from the frightful storm of his scornful malice. She said to him that his brother's prize of Victory belonged to him by right and so also belonged to him his lady's love. She asked him not to let unrevenged his wronged ladylove and his own spirit, wandering ceaselessly about the banks of the river Styx in Hades and calling to him from above for his enemy's blood.

Sansjoy comforts Duessa.

49. Thereto said he, 'Faire Dame, be nought *dismaid*[1]
For *sorrowes*[2] past ; their griefe is with them gone :
Ne yet of present perill be affraid,
For needlesse feare *did never vantage none*[3] ;
And *helplesse hap*[4] it *booteth not*[5] to mone.
Dead is Sansfoy, his *vitall paines*[6] are past,
Though greeved ghost for vengeance deep do grone :
He lives that shall him pay his dewties last,
And guiltie Elfin blood shall sacrifice in hast.

1. grieved.
2. misfortunes.
3. did never do any good.
4. unavoidable chance. 5. benefits not. 6. pains of this life.

50. 'O ! but I feare the *fickle freakes*[1],' (quoth shee)
'Of fortune false, and oddes of armes in field'.
'Why, dame,' (quoth he) 'what oddes can ever bee,
Where both doe fight alike, to win or yield ?'
'Yea, but,' (quoth she) the beares a charmed shield,
And *eke*[2] enchaunted *armes*[3], that none can perce ;
Ne none can wound the man that does them *wield*'[4].
'Charmd or enchaunhted,' answerd he then ferce,
'I *no whitt reck*[5] ; ne you the like need to *reherce*[6].

1. changeable caprice or fancy.
2. also. 3. armour.
4. hold.
5. care not in the least. 6. relate.

51. 'But, faiere Fidessa, *sithens*[1] fortunes guile,
Or enimies powre, hath now *captived*[2] you,
Returne from whence ye came, and rest a while,
Till morrow next that I the Elfe subdew,
And with Sansfoyes dead dowry you *endew*[3]'.
'Ah me ! that is a double death,' (she said)
With proud foes sight my sorrow to renew,
Where ever yet I be, my secret aide
Shall follow you'. So, passing forth, she him obaid.

1. since.
2. enthralled : enslaved.
3. endow.

CANTO V

The faithfull knight in equall field
Subdewes his faithless foe ;
Whom false Duessa saves, and for
His cure to hell does goe.

The Knight of the Redcross keeps awake the whole night, reflecting how he could win glory in the combat with that Pagan Knight.

1. The noble hart that harbours vertuous thought,
And *is with childe of glorious great intent*[1],
Can never rest, untill it forth have brought
Th'eternall *brood*[2] of glorie excellent :
Such restlesse passion did all night torment
The flaming corage of that Faery knight,
Devizing how that *doughtie turnament*[3]
With greatest honour he atchieven might :
Still[4] did he wake, and still did watch for dawning light.

1. is pregnant with the desire of glorious deeds.
2. offspring.
3. tournament where valiant deeds were to be performed.
4. throughout.

49. Sansjoy comforted Duessa by asking her not to be grieved for past misfortunes, but to let their sorrow pass with them. He asked her also not to be afraid of the present danger; for needless fear never did any good to any one, and it was of no avail to lament the unavoidable. He said to her that Sansfoy was dead, and pains of his life were ended, though his spirit pined for vengeance; but he yet lived who would perform his funeral rites and sacrifice the blood of the guilty Knight of the Redcross on his altar.

50. Duessa replied to Sansjoy that she yet feared the capriciousness of the changeable fortune and also the balance of probability in the battle-field. Sansjoy replied to her that there could be no fear of the advantage of any favour to the opponent where both fought a fair fight. Duessa then answered to him that he could be right, but that his opponent bore a magic shield and wore on his body a magic armour, that none could pierce, nor could any one wound the man that held them. He said to her in reply that he cared not in the least whether he held charmed or enchanted weapons or not, and asked her not to speak to him about any such things.

51. Sansjoy told her that she seemed to be enthralled by the wiles of fortune or by the power of the enemy. He asked her therefore to return from where she came to rest herself a while till the next morning when he would quell the Fairy Knight and endow her with the dowry of dead Sansfoy. Duessa replied to him saying that it was for her a second death to be present with her enemy and keep fresh her grief for dead Sansfoy; but, she said, wherever she was, her heartfelt sympathy was always with him. Saying this she went away, obeying Sansjoy.

CANTO V

The faithful Fairy Knight of the Redcross in a fair fight quells his Pagan foe; but false Duessa saves him, and for his cure goes to Hell to seek the help of Aesculapius, the god of medicine.

1. The noble heart that cherishes thoughts of virtue and is inspired by a noble desire of glorious deeds, will never have ease, till it has brought forth numerous offspring of everlasting great glory. Such a restless passion for glory did all the night inspire the passionate heart of the Fairy Knight, who kept reflecting how he could win honour in that tournament through his deeds of valour. Absorbed in such thoughts, he remained awake the whole night, watching for the light of the dawn.

As the dawn appears, he puts on his armour and prepares for the fight.

2. At last, the golden Orientall gate
Of greatest heaven gan to open fayre ;
And Phoebus, fresh as brydegrome to his mate,
Came dauncing forth, shaking his deawie hayre,
And hurld his *glistring*[1] beams through gloomy ayre.
Which when the wakeful Elfe perceiv'd, streight way,
He started up, and did him selfe prepayre
In sunbright armes, and *battailous*[2] array ;
For with that Pagan proud he *combat*[3] will that day.

1. sparkling, glittering. 2. warlike. 3. fight.

The Knight of the Redcross goes to the common hall where people had gathered to see the fight.

3. And forth he comes into the commune hall ;
Where earely waite him many a gazing eye,
To *weet*[1] what end to straunger knights may fall.
There many Minstrales maken melody,
To drive away the dull melancholy ;
And many Bardes, that to the trembling chord
Can tune their timely voices cunningly ;
And many Chroniclers, that can record
Old loves, and warres for Ladies *doen*[2] by many a Lord.

1. know. 2. done ; fought.

Soon afterwards arrived there the cruel Saracen in his steel armour.

Both the knights take oath to observe the sacred laws of arms.

4. Soone after comes the cruel *Sarazin*[1],
In *woven maile*[2] all armed warily ;
And sternly lookes at him, who not a pin
Does care for looke of living creatures eye.
They bring them wines of Greece and Araby,
And dainty spices fetch from furthest *Ynd*[3],
To kindle heat of corage *privily*[4];
And in the wine a solemne oth they bynd
To observe the sacred lawes of armes that are *assynd*.[5]

1. Saracen, Pagan. 2. steel armour consisting of rings or chains. 3 India. 4. in their breast fixed.

At last is brought Queen Lucifera and seated under a stately canopy, At the other end are placed Lady Duessa and Sansfoy's shield as the prize of the contest.

5. At last forth comes that for renowmed Queene ;
With royall pomp and princely majestic
She is ybrought unto *a paled greene*[1],
And placed under stately *canapee*[2],
The warlike feates of both those knights to see.
On th' other side in all mens open vew
Duessa placed is, and on a tree
Sansfoy his shield is hangd with bloody hew ;
Both those *the lawrell girlonds*[3] to the victor dew

1. a green field surrounded by a palisade. 2. canopy. 3. the prize of victory.

The combat described.

6. A shrilling trompett sownded from on hye,
And unto battaill bad themselves *addresse*[1] ;
Their shining shieldes about their *wrestes*[2] they tye,
And burning *blades*[3] about their heades doe *blesse*[4],
The instruments of wrath and *heavinesse*[5].
With greedy force each other doth *assayle*[6],
And strike so fiercely, that they do *impresse*[7]
Deepe dinted furrowes in the *battred mayle*[8] :
And *yron walles*[9] to ward their blowes and weak and fraile.

1. direct. 2. wrists. 3. brandish, wave. 4. swords. 5. indignation. 6. attack. 7. make. 8. shattered armour. 9. steel armour.

2. At last, the golden eastern gate of the great heaven began to open ; and Phobus, the Sun-god came forth rejoicing like a bridegroom to his young bride, shaking his dew-drenched hair and casting his glittering beams through the dim air. When the Fairy Knight saw the dawn, he sprang up from his coach and began to equip himself with his dazzling arms ; for he had to fight that proud Pagan.

3. And forthwith the Knight of the Redcross went into the public hall where many persons had already gathered with expectant eyes to know what end might befall the stranger knights. There were many minstrels, seeking with their melodious songs to banish sad thoughts from the mind ; and many bards, that could attune their voices to the quivering chords of their harps. Besides, there were many chroniclers that could record the histories of old loves and wars fought by knights for the sake of ladies.

4. Soon afterwards arrived there that cruel Saracen, Sansjoy, armed perfectly at all points in his chain-armour; and looked hard at the Knight of the Redcross,who cared not a whit for the looks of any living being. They are then offered rare wines of Greece and Arabia and the choicest spices of the farthest East, to inflame the fire of courage in their breasts. In that wine, the two knights bind themselves by a solemn oath to keep the sacred appointed laws of arms.

5. At last came forth that Queen, Lucifera, renowned far and wide. With royal pomp and princely dignity, she was brought to a field enclosed with a palisade, and placed under a royal canopy, to see the deeds of valour of those two knights. On the other side of the field, full in the view of all the spectators, was placed Duessa; and on a tree was hung Sansfoy's shield of blood-red colour. Both these (i.e. Lady Duessa and Sanfoy's shield) were the prize of the victory for the winner of the combat.

6. A trumpet from a high place blew a sharp piercing blast, calling the two knights to direct themselves to the combat. They tied their bright shields about their wrists, and brandished their swords about their heads. Thus furnished with their instruments of wrath and indignation, they attacked each other with full force in their keen desire to kill : and struck so fiercely, that marks of deep channels were made on their shattered armour ; and their steel mail appeared too frail and weak to protect them from harm.

7. The Sarazin was stout and wondrous strong,
And heaped blowes like yron hammers great ;
For after blood and vengeance he did long ;
The knight was fiers, and full of youthly heat,
And doubled strokes, like dreaded thunders *threat*[1] ;
For all for praise and honour he did fight.
Both stricken stryke, and beaten both doe beat,
That from their shields forth flyeth *firie light*,[2]
And *hewen helmets deepe*[3] shew marks of eithers might.

1. terrify. 2. dazzling light. 3. broken helmets.

8. So th' one for wrong, the other strives for right.
As when a *Gryfon*[1] *seized of his pray*[2],
A *Dragon*[3] fiers encountreth in his flight,
Through widest ayre making his ydle way,
That would his rightfull *ravine*[4] rend away :
With hideous horror both together *smight*[5]
And *souce*[6] so sore that they the heaven's *affray*[7] ;
The wise Southsayer, seeing so sad sight,
Th' amazed vulgar telles of warres and mortall fight.

1. fabulous creature with eagle's head and wings & lion's body. 2. having seized. 3. mythical monster like crocodile or snake with wings and claws & breathing fire. 4. prey. 5. strike at. 6. swoop about. frighten.

9. So th' one for wrong, the other strives for right,
And each to *deadly shame*[1] would drive his foe :
The cruell steele so greedily doth *bight*[2],
In tender flesh, that streames of blood down flow ;
With which the armes, that earst so bright did show,
Into a pure *vermell on*[3] now are *dyde.*[4]
Great *ruth*[5] in all the gazers harts did grow,
Seeing the *gored* woundes to gape so wyde,
That victory they dare not wish to either side.

1. shameful death. 2. cut. 3. bright red. 4. dyed ; steeped. 5. pity. 6. bleeding.

Sansjoy's eye falls on his brother's shield and then his fury is redoubled.

10. At last the Paynim chaunst to cast his eye,
His suddein eye flaming with rathfull fyre,
Upon his brothers shield, which hong thereby ;
Therewith redoubled was his *raging yre*,[1]
And said, ' Ah ! wretched sonne of wofull syre,
Doest thou sit wayling by blacke *Stygian lake*,[2]
Whylest here thy shield is hanged for victors *hyre* ?
And, sluggish *german*,[4] doest thy forces slake
To *after-send*[5] his foe, that him may overtake ?

1. furious anger. 3. meed ; prize. 4. brother ; of the same germ. 5. and after him.

Sansjoy gives a staggering blow to the Fairy Knight.

11. 'Goe, *caytive*[1] Elfe, him quickly overtake,
And soone *redeeme*[2] from his long-wandering woe :
Goe, guiltie ghost, to him my message make,
That I his shield have *quit*[3] from dying foe.'
Therewith upon his crest he stroke him so,
That twise he reeled, readie *twise*[4] to fall :
End of the doubtfull battaile deemed tho
The lookers on ; and lowd to him gan call
The false Duessa, ' Thine the shield, and I, and all !'

1. caitiff ; cowardly ; base. 2. release. 3. requited ; taken back. 4. twice.

7. The Saracen, Sansjoy, was mighty stout and strong, and struck his blows like heavy iron hammers ; for he fought for deadly revenge. The Knight of the Redcross was fierce and full of the fire of youth ; and his repeated strokes fell like the blasts of dreaded threatening thunders, for he fought for praise and glory. Each, being struck, strikes the other ; and, being beaten, beats the other ; so that from their shields fly sparks of fire ; and their helmets cut deep bear the marks of each other's force.

8. So the one of them fought for wrong, while the other for right. They fight furiously like a griffin and a dragon met in an aerial combat ; for when a griffin, flying through the air with his prey, meets an idly-flying fierce dragon that seeks to snatch away his prey, there often ensues a fierce fight between them. Each strikes terribly at the other, and both of them swoop about so furiously that the heavens are frightened with the commotion. The wise diviner, seeing such a strange sight, predicts to the amazed rustic wars and deadly fights.

9. So they fought fiercely : the one (i.e. Sansjoy) for wrong, and the other (i.e. the Knight of the Redcross) for right ; each seeking to bring the other to a shameful death. The cruel steel of the sword cuts their tender flesh so deep, that streams of blood flow from their bodies, steeping in red colour their arms that ere long shone brightly when they had come to fight. Seeing their wide-open bleeding wounds, the hearts of the spectators were moved to much pity ; so that they began to wish that each should remain unvanquished.

10. At last the eye of the Pagan, Sansjoy, flaming with fiery wrath, fell by chance upon the shield of his brother, hanging nearby. At the sight of this shield, his furious anger was redoubled, and he recalled the memory of his brother, imagining his spirit to be sitting and lamenting on the shore of the river Styx in Hades, while here his shield hung to be the prize of the combat for the winner. He addressed himself and said that he was surely an idle brother, that slackened his forces to send his foe after him to meet him in Hades.

11. Addressing the Knight of the Redcross as a base, cowardly person, Sansjoy asked him to run quickly to Hades to his brother, wandering there for long ; and release him from his torments. He asked him to go like a guilty ghost taking the message, that his brother had redeemed his shield from his dead foe. Saying this, he struck upon his helmet so furiously, that twice he staggered and seemed to fall ; and the spectators thought that the end of that well-matched fight had come ; while Duessa exclaimed loudly that she and the shield and everything were his by right of his victory.

The Fairy Knight grows furious and deals him a deadly below.

12. Soone as *the Faerie*[1] heard his Laldie speake,
Out of his *swowning dreame*[2] he gan awake :
And *quickning faith*,[3] that earst *was woxen*[4] weake,
The creeping deadly cold[5] away did shake :
Tho mov'd with wrath, and shame, and Ladies sake,
Of all at tonce he *cast*[6] avengd to be,
And with so exceeding furie at him *strake*,[7]
That forced him to stoupe upon his knee :
Had he not stouped so, he should have *cloven bee*.[8]

1. the Fairy Knight. 2 dazed state.. 3. life-giving ; reviving. 4. had grown. 5. the creeping cold of death. 6. resolved. 7. struck. 8. been cloven ; split in two.

Sansjoy falls.

13. And to him said ; 'Goe now, proud *Miscreant*,[1]
Thyselfe thy message do to *german*[2] deare ;
Alone he, wandring, thee too long doth want :
Goe say, his foe thy shield with his doth beare.
Therewith his heavie hand he high gan reare,
Him to have slaine ; when lo ! a darkesome *clowd*[3]
Upon him fell : he nowhere doth appeare,
But vanisht is. The Elfe him calls alowd,
But answer none receives ; the darknes him does shrowd.

1. infidel. 2. brother. 3. cloud.

Duessa runs to greet the Knight of the Redcross.

14. In haste Duessa from her place arose,
And to him running said ; 'O ! *prowest*[1] knight,
That ever Ladie *to her love*[2] did chose,
Let now abate the terrour of your might,
And quench the flame of furious despight,
And bloodie vengeance : lo ! th' infernall powres,
Covering your foe with cloud of deadly night,
Have borne him hence to Plutoes balefull *bowres*[3] :
The conquest yours ; I yours ; the shield, and glory yours.

1 most valiant. 2. for her lover. 3. abode ; dwelling.

The trumpets sound the blast of victory for the Knight of the Redcross.

15 Not all so satisfide, with greedy eye
He sought all round about, his thirsty blade.
To bathe in blood of faithlesse enimy ;
Who all that while lay hid in secret shade.
He standes amazed how he thence should fade :
At last the trumpets Triumph sound on hie ;
And running Heralds humble homage made,
Greeting him goodly with new victorie,
And to him brought the shield, the cause of enmitie.

His victory is celebrated by the people with great rejoicings.

16. Wherewith he goeth to that soveraine Queene ;
And falling her before on lowly knee,
To her makes present of his service *seene*[1] :
Which she accepts with thanks and goodly *gree*,[2]
Greatly *advauncing*[3] his *gay*[4] chevalree :
So marcheth home, and by her takes the knight,
Whom all the people followe with great glee,
Shouting, and clapping all their hands on hight,
That all the ayre it fills, and flyes to heaven bright.

1. tested ; skilled; becoming. 2. favour 3. praising. 4. bright.

12. As soon as the Fairy Knight heard Duessa speaking, he began to rouse himself up from his dazed state; and his life-giving faith, that had grown weak, shook away from his body the creeping cold of death. Then, moved to wrath with shame and for the sake of his Lady, he resolved to be revenged for all at one stroke; and so, he struck at him with so great fury, that his blow forced his foe to stoop upon his knee: and if he had not so fallen on his knees, his body might have been cut in two.

13. Knight of the Redcross, thereupon, called him an arrogant infidel, and asked him to bear himself his message to his dear brother, Sansfoy, who, wandering alone, had long wanted him. The Knight asked him to go and tell his brother that his enemy had taken away his (i.e. Sansfoy's) shield, as well as that of Sansjoy. Saying this he began to raise his heavy hand high to slay him; but, strangely enough, a dark cloud enveloped Sansjoy, so that he could be seen nowhere. The Fairy Knight called him aloud, but received no answer; darkness wrapped him full well.

14. Soon Duessa arose from her seat, ran to the Knight of the Redcross, and addressed him saying that he was surely the most valiant knight that ever a lady chose for her lover. She asked him to mitigate the terror of his force and extinguish the flame of his bitter fury and vengeance for blood; for, she said, the powers of hell, covering his foe with the cloud of dark death, had removed him from there to the woeful abode of Pluto; leaving the victory with herself, the shield and glory, to him.

15. Not yet satisfied with these words of Duessa, the Knight of the Redcross sought all about for Sansjoy to bathe his thirsty sword in the blood of his faithless enemy, who all that time lay hidden in secrecy under that dark shade. The knight stood wondering how he should have vanished from there. At last the trumpets from high sounded the blast of victory; the heralds came running, and greeting him fairly with new victory, paid their homage to him; and then brought to him the shield for which the combat was held.

16. Then the Knight of the Redcross went to that sovereign Queen, Lady Lucifera; and falling before her humbly on his knees, presented his worthy service to her. She accepted this with thanks and becoming grace, greatly praising his bright valour. She then marched to her palace, taking by her side the Knight of the Redcross, whom all the people followed with great rajoicings, shouting and clapping their hands high over their heads; so that the din filled all the air, and even rose to disturb the bright heaven.

The Knight of the Redcross was then taken home & surgeons called to attend upon him.

17. Home is he brought, and layd in *sumptous*[1] bed,
Where many skilfull *leaches*[2] him abide
To *salve*[3] his hurts, that yet still freshly bled.
In wine ond oyle they wash his woundes wide,
And softly gan embalme on everie side :
And all the while most heavenly melody
About the bed sweet musticke did *divide*,[4]
Him *to beguile of*[5] griefe and agony ;
And all the while Duessa wept full bitterly.

1. rich. 2. surgeons. 3. remedy, heal. 4. play in various notes. 5. to divert from.

Duessa wept, like a deceived crocodile, over Knight of the Rercross.

18. As when a wearie traveiler, that strayes
By muddy shore of broad seven-mouthed Nile,
Unweeting[1] of the perillous wandring wayes,
Doth meete a cruell craftie Crocodile,
Which, in false griefe hyding his harmefull guile,
Doth weepe full sore, and sheddeth tender teares ;
The foolish man, that pities all this while
His mournefull plight, is swallowed up unwares,
Forgetfull of his owne that mindes an others cares.

1. unknowin

But when the evening came, she went to see Sansjoy whom she found almost dying.

19. So wept Duessa untill eventyde,
That[1] shyning lampes in Joves high house were *light*[2];
Then forth she rose, ne lenger would abide,
But comes unto the place where th' Hethen knight,
In slombring *swownd*[3], nigh voyd of vitall spright,
Lay cover'd with *inchaunted*[4] cloud all day :
Whom when she found, as she him left in plight,
To wayle his wofull *case*[5] she would not stay,
But to the Easterne coast of heaven makes speedy way :

1. till. 2. lighted. 3. swoon. 4. magic. 5. state.

She then went to the gate of heaven to seek the aid of grisly Night.

20. Where *griesly*[1] Night, with visage deadly sad,
That *Phoebus*[2] chearefull face durst never vew,
And in a foule blacke pitchy mantle clad,
She[3] findes forth comming from her darksome *mew*[4],
Where she all day did hide her hated *hew*[5].
Before the dore her yron *charet*[6] stood,
Already harnessed for journey new,
And cole blacke steedes yborne of hellish *brood*,[7]
That on their rusty bits did *champ*[8] as they were *wood*[9].

1. hideous. 2. of the sun-god. 3. Duessa. 4. prison. 5. hue i.e. visage. 6. chariot. 7. parents. 8. chew. 9. mad.

Night is astonished at the sight of bright Duessa.

21. Who when she saw Duessa, sunny bright,
Adornd with gold and jewels shining cleare,
She greatly grew amazed at the sight,
And th' *unacquainted*[1] light began to feare,
For never did such brightnes there appeare ;
And would have backe retyred to her cave,
Untill the witches speach she gan to heare,
Saying ; 'Yet, O thou dreaded *Dame*[2]! I crave
Abyde[3], till I have told the message which I have.'

1. unfamilia·. 2. mother. 3. stay.

17. The Knight of the Redcross was then taken home and laid in a rich cosy bed where many skilful surgeons were called to attend upon him to heal his bleeding wounds with ointments. The surgeons washed his wounds in wine and oil, and then anointed them with soothing balms. All this while sweet music was played in various notes aboot his bed, to lead his mind away from grief and pain ; and all this while Duessa wept full sorely by his side.

18. Duessa wept, like a deceiving crocodile, over the wounds of the Knight of the Redcross, who suspected nothing of her treachery. The Knight is likened to that unwary traveller, that wanders about the muddy shore of the broad seven-mouthed Nile, unknowing of the hidden dangers of his way ; and meets on his way a cruel wily crocodile, which, hiding his deadly treachery, weeps bitter tears in feigned grief for him ; so that the foolish man, pitying the grief of the crocodile and forgetting his own, falls into its mouth and is swallowed up.

19. Like such a false crocodile, Duessa wept over she wounded Knight until evening, so that the shining lamps of stars in the high palace of Jupiter (i.e. the sky) became lighted. Then she rose, wishing no longer to stay there ; and went to the place where that Pagan Knight, Sansjoy, covered with the magic cloud, lay in a slumbering swoon, almost devoid of the living spirit. When she found him in the same wretched condition in which she had left him earlier, she did not stay to mourn his sad state, but straightway made her way to the eastern coast of the heaven.

20. Reaching the gate of heaven, Duessa found the hideous Night, whose woeful visage had never dared to appear before the bright face of the Sun, coming in her black robe out of her dark prison, where she had kept her face concealed the whole day. Before her door stood her iron chariot ready for her new journey ; and to this chariot were hernessed her coal-black steeds, born of hellish parents, chewing fiercely their iron bits as if they had grown mad.

21. When she saw sunny bright Duessa, shining brilliantly in her gold and jewels, she grew greatly astonished at that sight and feared the strange light, for never had she yet seen such dazzling brilliance. She desired to draw back into her dark cave, but she heard the speech of the enchantress Duessa, who, calling her as her own dear mother, implored her to stay till she had told her message.

Duessa implores Night to see her grandchild, Sansjoy, lying in the lap of death.

22. She stayd ; and forth Duessa gan proceede :
'O! thou most ancient *Grandmother*[1] of all,
More old then Jove, whom thou at first didst *breede*[2],
Or that great *house*[3] of Gods caelestiall,
Which wast begot in *Daemogorgons hall*,
And sawst the secrets of the world *unmade*[5] ;
Why suffredst thou thy *Nephewes*[6] deare to fall[4],
With Elfin sword most shamefully betrade ?
Lo ! where the stout Sansjoy doth sleepe in deadly shade.

1. ancestress. 2, nurse. 3. family. 4. the world of Darkness. 5. before it was made. 6 grandchildren, descendants.

Duessa implores Night to take vengeance for the death of Sansjoy and Sansfoy.

23. 'And him before, I saw with *bitter*[1] eyes
The bold Sansfoy shrinck underneath his sperre :
And now the pray of *fowles*[2] in field he lyes,
Nor *wayld of*[3] friends, nor layd on *groning beare*,[4]
That *whylome*[5] was to me too dearely deare.
O ! what of gods then *boots*[6] it to be borne,
If old *Aveugles*[7] sonnes *so evill heare*[8]?
Or who shall not great Nightes children scorne,
When two of three her Nephewes are so fowle *forlorne*[9]?

1. full of affliction. 2. birds. 8. wailed by. 4. bier surrounded by mourners. 5. formerly. 6. does good, avails. 7. i.e, of moral Blindness, one of the personages invented by Spenser. 8. are so ill-treated. 9. ruined.

Duessa's speeches move Night's heart to pity.

24. 'Up, then ! up, *dreary*[1] Dame, of darknes Queene !
Go, gather up the *reliques*[2] of thy race ;
Or else goe them avenge, and let be seene
That dreaded Night brightest day hath *place*[3],
And can the children of fayre light *deface*[4]'.
Her feeling speaches some compassion mov'd
In hart, and chaunge in that great mothers face
Yet pitty in her hart was never *prov'd*[5]
Till then, for evermore she hated, never lov'd :

1. sad ; forlorn. 2. remains. 3. power. 4. destroy. 5. feel.

Night replied to Duessa that she surely lamented the ruin of her children, but the force of Destiny was too strong for her to break.

25. And said, 'Deare daughter, rightly may I *rew*[1]
The fall of famous children borne of mee,
And good successes which their foes *ensew*[2]
But who can turne the stream of destinee,
Or breake the chayne of strong necessitee,
Which fast is tyde to Joves eternall seat ?
The sonnes of Day he favoureth, I see,
And by my ruines thinkes to make them great :
To make one great by others losse is bad *excheat*[3].

1. lament. 2. follow. 3. gain.

Still she promised to take revenge on the foe of her children.

26. 'Yet shall they not escape so freely all,
For some shall pay the price of others guilt,
And he the man that made Sansfoy to fall,
Shall with his owne blood *price*[1] that he hath spilt.
But what art thou, that telst of Nephews kilt ?'
'I, that do seeme not I, Duessa ame',
Quoth she, 'how ever now, in garments gilt
And gorgeous gold arrayd, I to thee came,
Duessa I, the daughter of Deceipt and Shame'.

1. pay the price of.

22. She stayed back ; and then Duessa started saying that she was the most ancient ancestress of all that there was in the universe ; that she was older than Jupiter whom she nursed as a grandmother ; that she was even older than that great family of the gods in heaven, that was brought forth in the world of Chaos ; and that she was the one that saw the secrets of the world when it was not yet created. Duessa asked her why she could leave her descendants to suffer death with the sword of the shameful treacherous Fairy Knight. She then asked her to see where the stout Sans-joy lay asleep in the shade of death.

23. Duessa, continuing her story, said that even before Sonsjoy's fall, she saw Sansfoy perishing by the Fairy Knight's spear ; and now lying in the field as a prey to birds, neither wept by friends, nor laid on the bier by mourners. Only a little while ago, she said, he was her dear love. She asked her what it availed to be born of gods, if the sons of old Avengle were subjected to such woeful treatment. She said to Night that there was no doubt that all her children would be held up to scorn, when two of her three grandchildren were so vilely destroyed.

24. Duessa, calling her a forlorn mother and Queen of darkness, implored her to go and collect the remains of her grandchildren or avenge their death and show that dreadful Night has power over the brightest day and can fairly destroy the children of light. Her moving speeches aroused some pity in her heart and produced a change in her face, though never till then had she felt pity in her heart ; for always did she hate, and never loved any one.

25. Night replied to Duessa that she surely lamented the fall of her famous children and the good success that followed their enemies : but who could, she continued, turn the flow of the stream of Destiny, or break the chain of strong Necessity, which was tied strongly to mighty Jupiter's throne of eternity. She said to Duessa that Jupiter favoured the sons of Day, and thought to make them great by the destruction of her children ; but, she continued, it was a bad gain to make one great by the loss of another.

26. Night, continuing her speech, said to Duessa that, in spite of the great might of Destiny, she would not let all of her sons' foes escape unpunished, but make some of them pay the price of the guilt committed by others. Above all, she said, he that had brought destruction on Sansfoy, would with his own blood pay the price of the blood that he had shed. Then she asked Duessa who she was that had brought the message of her son's death. She replied that she was Duessa, though she did not seem to be such, being arrayed in splendid robes and sparkling gold. She repeated again that she was Duessa, the daughter of Deceit and Shame.

Night offers herself to accompany Duessa.

27. Then, bowing downe her aged backe, she kist
The wicked witch, saying, 'In that fayre face
The false resemblaunce of Deceipt, I *wist*[1],
Did *closely lurke*[2]; yet so true-seeming grace
It carried, that I scarse in darksome place
Could it discerne, though I the mother bee
Of falsehood, and roote of Duessaes race.
O welcome, child ! whom I have longd to see,
And now have seene *unwares*[3]. Lo ! now I goe with thee.'

1. knew. 2. existed secretly, 3. unexpectedly.

She drives her chariot through the dark air.

28. Then to her yron wagon she betakes,
And with her beares the fowle welfavoured witch,
Through mirkesome aire her ready way she makes :
Her twyfold Teme, of which two blacke as pitch,
And two were browne, yet each to each *unlich*[1]
Did softly swim away, he never stamp
Unlesse she chansut their stubborne mouths to *twitch*[2];
Then, *forming tarre*,[3] their birdles they would *champ*[4],
And trampling the fine element would fiercely *ramp*[5].

1. unlike. 2. pull with jerk so as to cause sudden contraction. 3. throwing black foam. 4. chew. 5. rear; stand on hind legs.

She reaches the palace where Sansjoy lay devoid of consciousness.

29. So well they sped, that they be come at length
Unto the place *whereas*[1] the *Paynim*[2] lay,
Devoid of *outward sence*[3] and native strength,
Coverd with charmed cloud from vew of day,
And sight of men, since his late *luckelesse fray*.[4]
His cruell wounds, with *cruddy*[5] bloud congeald,
They binden up so wisely as they may,
And handle softly, till they can be heald :
So lay him in her charett, close in night conceald.

1. where. 2. pagan, i.e. Sansjoy. 3. consciousness. 4. unlucky fight. 5, clotted.

She binds his wounds, while dogs bark at her.

30. And, all the while she stood upon the ground,
The wakefull dogs did never cease to *bay*[1],
As giving warning of th' *unwonted*[2] sound,
With which her yron wheeles did them *affray*[3],
And her darke *griesly*[4] looke them much *dismay*[5] :
The messenger of death, the ghastly owle,
With *drery*[6] shriekes did also her *bewray*[7] ;
And hungry wolves continually did howle
At her abhorred face, so filthy and so fowle.

1. bark. 2. unfamiliar. 3. frighten. 4. dreadful. 5. frighten. 6. dull, gloomy. 7. reveal.

Taking the corpse of Sansjoy they make their journey to Hell.

31. Thence turning backe in silence soft they stole,
And brought the heavy *corse*[1] with easy pace
To *yawning*[2] gulfe of deepe *Avernus*[3] hole.
By that same hole an entraunce, darke and *bace*[4],
With smoake and sulphur hiding all the place,
Descends to hell : there creature never past,
That backe retourned without heavenly grace ;
But dreadfull Furies, which their chaines have *brast*[5],
And damned sprights sent forth to make ill men *aghast*[6].

1. corpse. 2. wide open. 3. a lake over which no birds could fly owing to the deadly vapours it exhaled. 4. low. 5. burst; broken. 6. terrified.

27. Then, bending her back, the aged Night kissed the wicked enchantress, Duessa, saying that she already suspected that in her fair face lay secretly hidden the resemblance of false Deceit ; yet, she continued, it bore such a true-seeming beauty, that she could scarcely mark it in that gloomy place, although she herself was the mother of Falsehood and the progenitress of the race of the Duessas. She welcomed her child, Duessa, and said that she was glad to see her, whom she had long desired to see and whom now she saw unexpectedly. She then offered herself to go with her.

28. Saying this, she takes herself to her iron chariot, bearing with her the foul well-seeming enchantress, Duessa. She makes her way through the dark air. Her Double team consisted of two black and two brown horses, all of which were unlike to one another. They glided smoothly, and never placed their feet heavily, unless she pulled by chance their bridle with a sudden jerk ; for then, throwing out black foam from their mouths, they chewed their iron-bits, and, crushing the soft air under their feet, stood furiously on their hind legs.

29. Speeding fast through the murky air, they at length reach the place where that infidel, Sansjoy, lay, devoid of consciousness and natural strength, hidden within the magic cloud from the light of the day and the sight of men, ever since his lately-fought unlucky combat. They bind up his cruelly inflicted wounds, on which clotted blood had deposited, as skilfully as they can, and handle them softly, so that they are healed. Then she lays him in her chariot, closely hidden in the darkness of night.

30. And while she stood upon the ground tending the wounds of Sansjoy, the watchful dogs barked, as if they were giving warning of the unfamiliar sound with which the iron wheels of her chariot had frightened them. Besides, the dark dreadful looks of grisly Night frightened them all the more. Her approach was also announced by that messenger of death, the frightful owl with his dull shrieks ; and by the hungry wolves, that howled continually at her detestable face, looking so ugly and foul.

31. From there turning back quietly they made their way stealthily, bringing the heavy corpse of Sansjoy with them, to the deep wide-open hole in the gulf of lacke Avernus. Through that hole descended to Hell a passage, dark and low, and hidden all over with smoke and fire. Through this entrance there never passed a creature to come back again without the grace of heaven ; but dreadful Furies, which had broken their chains, and the spirits of the damned sent to torment evil men on the earth ,continuously passed to and fro through the gate.

32. By that same way the *direfull*[1] dames doe drive
Their mournefull charett, fildwith *rnsty*[2] blood,
And downe to *Plutoes*[3] house are come *bilive*[4] :
Which passing through, on every side them stood
The trembling ghosts with sad amazed *mood*[5],
Chattring[6] their iron teeth, and staring wide
With stony eies ; and all the hellish *brood*[7]
Offends infernall flockt on every side,
To gaze on erthly *wight*[8] that with the Night durst ride.

1. dreadful, calamitous. 2. rust-coloured ; filthy. 3. the Lord of Hell. 4. forth with ; immediately. 5. state. 6. rattling together. 7 crew ; swarm. 8. person ; being.

They behold the demned in torment.

33. They pass the bitter waves of *Acheron*,[1]
Where many soules sit wailing woefully,
And come to fiery flood of *Phlegeton*',
Whereas the damned ghosts in torments *fry*[3],
And with sharp shrilling shriekes doe *bootlesse*[4] cry,
Cursing high Jove, the which them thither sent.
The house of endlesse paine is built thereby,
In which ten thousand sorts of punishment
The cursed creatures doe enternally torment.

1. the stream of woe in Hades. 2. a burning lake in Hades. 3. boil 4. without any good.

They are allowed by Cerberus, the three-headed dog, to enter the gate to Pluto's dwelling.

34. Before the threshold dreadull *Cerberus*[1]
His three deformed heads did lay along,
Curled[2] with thousand adders venomous,
And *lilled*[3] forth his bloody flaming tong :
At them he gan to reare his *bristles*[4] strong,
And *felly gnarre*[5], until Dayes enemy
Did him appease ; then downe his taile he hong,
And suffered them to passen quietly ;
For she in hell and heaven had power equally.

1. a three-headed dog guarding the entrance to Hades. 2. 3. lolled ; hung. 4. stiff hairs. 5. fiercely growl.

Here they behold the souls of the damned suffering the punishment of their sins.

35. There was *Ixion*[1] turned on a wheele,
For daring tempt the *Queene of heaven*[2] to sin ;
And Sisyphus an huge round stone did reele
Against an hill, ne might from labour *lin*[3] ;
There thristy Tantalus hong by the chin ;
And Tityus fed a vultur on his *maw*[4] ;
Typhoeus joynts were stretched on a *gin*[5] ;
Theseus condemned to endlesse slouth by law ;
And fifty sisters water in *leke*[6] vessels draw.

1. King of the Lapithae. 2. Hera, wife of Jupiter. 3. cease. 4. stomach. 5. engine ; rack. 6. leaky.

They come to a cave where they find Aesculapius, the god of medicine bound fast in chains.

36. They all, beholding worldly wights in place,
Leave off their worke, unmindfull of their *smart*[1],
To gaze on them ; who forth by them doe pace,
Till they be come unto the furthest part ;
Where was a Cave *ywrought*[2] by wondrous art.
Deepe, darke, uneasy, dolefull, comfortlesse.
In which sad Aesculapius far apart
Emprisond was in chaines *remedilesse*[3] ;
For that Hippolytus rent corse he did *redresse*[4].

1. torment. 2. made. 3. from which there was no release. 4. revive ; brought back to eye.

32. Through that same way those two calamitous women, Night and Lady Duessa, drove their chariot, filled with the filthy blood of Sansjoy ; and soon reached the house of Pluto. They find the approach to his house throged on either side with trembling ghosts that stood sad in a state of amazement, rattling together their iron teeth, and gazing at the new visitors with wide-open stony eyes. As they drove ahead, a whole swarm of hellish fiends flocked on either side of the way to see the person of the earth that had come with the Night.

33. They pass over the afflicting waves of Acheron, on the banks of which they see many souls wailing in their misery. Then they come to the burning lake of Phlegeton, in the waters of which they find the spirits of many damned persons boiling, and crying in vain with their sharp piercing shrieks, cursing Jupiter seated on high, that sent them there to suffer those torments. From the shrieks of these souls in torment is built the House of Eternal Pain, in which ten thousand kinds of punishments afflict the damned creatures everlastingly.

34. Before the gate of Pluto's dwelling lay the three-headed dreadful dog, Cerberus, guarding the entrance. About his neck coiled a thousand poisonous snakes. He lay with his bloody flaming tongue hanging out. As he saw them, he began to raise his stiff hairs, and snare fiercely; but Night, the enemy of the Day, pacified him, so that he dropped his tail and allowed them to pass on quietly ; for she had equal power in hell and heaven.

35. There they saw Ixion, the king of the Lapithae, who abused the hospitality of Zeus by desiring Hera's love, for which he was chained to a fiery wheel rolling perpetually in the air of Hell. There they saw Sisyphus, condemned to roll up-hill a huge block of marble, which rolled down again as soon as it reached the top. He suffered this torment for betraying the designs of the gods. Here they saw also Tantalus who, for divulging the secrets of Zeus, was punished by being placed in a lake in Hades, whose waters shrank as he attempted to drink. Here was Tityus, who for attempting the honour of Artemis, was cast into Tartarus, where he lay outstretched, with two vultures eating upon his lever ; here was the hundred-headed monster, Typhoeus, whose limbs were stretched on rack ; and Theseus the great hero of Athens, who was chained to a rock in Tartarus, for attempting to carry off Persephone from Hades ; and the Danaides, the fifty daughters of Danaus, who were condemned in Hades to pour water eternally into a vessel full of holes, for slaying their husbands at the instigation of their father.

36. All these damned souls, seeing earthly beings about them, left off their work, and forgetting their torments for a while, began to look at them. These visitors passed by them and went to the farthest part, where stood a cave made by wonderful art. It was deep, dark, devoid of ease and comfort, and dismal-looking. Here lived Aesculapius, the god of medicine, cast in chains from which there was no release; for he had healed up and restored to life the dead shattered body of Hippolytus.

The story of Hippolytus.

17. Hippolytus a *jolly*[1] huntsman was,
That wont in charet *chace*[2] the forming Bore ;
He all his Peeres in beautie did surpas,
But Ladies love as losse of time *forbore*[3] :
His wanton stepdame loved him the more,
But when she saw her offred *sweets*[4] refused
Her love she turnd to hate, and him before
His father fierce of *treason*[5] false accused,
And with her gealous termes his open eares *abused*[6].

1. brave, gallant.
2. chase, hunt.
3. deemed.
4. pleasures of love.
5. attempt on honour.
6. poisoned.

18. Who all in rage his Sea-god *syre*[1] besought,
Some cursed vengeance on his sonne to *cast*[2] :
From surging gulf two monsters straight were brought,
With dread whereof his chasing steedes *aghast*[3],
Both charet swift and huntsman *overcast*[4].
His goodly corps on ragged clifts *yrent*[5],
Was quite *dismembred*[5], and his members *chast*[7]
Scattered on every mountaine, as he went,
That of Hippolytus was left no *moniment*[8].

1. father.
2. wreck.
3. frightened.
4. upturned.
5. torn.
6. torn limb from limb.
7. chaste.
8 monument, a thing that serves to commemorate.

39. His cruell *stepdame*[1] seeing what was donne,
Her wicked dayes with wretched knife did end,
In death avowing th' innocence of her sonne.
Which hearing his rash Syre, began to rend
His haire, and hastie tongue, that did *offend*[2] :
Tho[3] gatering up the relicks of his smart.
By Dianes meanes, who was Hippolytus frend,
Them brought to Aesculape, that by his art
Did heale them all againe, and joyned every part.

1. step-mother.
2. cause destruction.
3. then.

Jupiter's rage at Aesculapius.

40. Such wondrous science in mans witt *to rain*[1]
When Jove *avizd*[2], that could the dead revive,
And *fates*[3] expired could renew again,
Of endlesse life he might him not deprive,
But unto hell did thrust him downe alive,
With flashing thunderbolt ywounded sore :
Where, long remaining, he did alwaies strive
Himselfe with *salves*[4] to health for to restore,
And *slake*[5] the heavenly fire that raged evermore.

1. to reign.
2. perceived.
3. the fated term of life.
4. balms.
5. mitigate.

Night implores Aesculapius to restore Sansjoy to life.

41. There auncient Night arriving did alight
From her nigh weary *wayne*[1], and in her armes
To Aesculapius brought the wounded knight :
Whome having softly *disaraid*[2] of armes,
Tho[3] gan to him discover all his harmes,
Beseeching him with prayer and with praise,
If either *salves*[4]. or oyles, or herbes or charmes,
A *fordonne*[5] *wight*[6] from dore of death *mote*[7] raise,
He would at her request prolong her nephews daies.

1. chariot.
2. relieved.
3. then.
4. balms, ointments.
5. utterly undone.
6. person.
7. could.

37. Hippolytus was a brave hunstman, given to hunting the fleeing boar in his chariot. He surpassed all his fellows in beauty, but regarded love-making as a loss of time. His unchaste step-mother loved him all the more for this ; but when she found her offered love discarded, she turned her love to hate, and accused him before his father of violating her honour. She thus poisoned his ears with jealousy by her false words.

38. The jealous father in his rage approached the Sea-god, his own father and implored him to wreck on his son, Hippolytus his cruel vengeance. The Sea-god straightway sent two monsters, whose sight so frightened the horses of Hippolytus, that they upturned the swift chariot even with the hunstman, so that as the horses ran with the upturned chariot, the body of Hippolytus was torn and his limbs, separated from each other, were scattered all over the mountain in such a way that nothing was left of him.

39. The cruel step-mother of Hippolytus, seeing such a woeful end of her step-son, ended her own wicked life with a knife; and, while dying, confessed the innocence of her step-son. On hearing this avowal, the rash father began to tear his hair and his tongue that had brought his son to destruction. Then, gathering up the limbs of his son with the help of Diana, who was his son's friend, he took them to Aesculapius, who by his art put them together and healed him back to life.

40. When Jupiter perceived that man had such a wonderful science at his command, with which he could bring the dead back to life and renew the fated term of life that had come to an end, with his flashing thunderbolt he wounded Aesculapius grievously, and thrust him down into hell alive, without depriving him of eternal life. Here, Aesculapius, ever since that time, lay trying hard to restore himself to health through balms, and to quench the fire of the thunderbolt that flamed fiercely within him.

41. Arriving there old Night got down from her chariot, almost weary of her long journey, and took to Aesculapius the wounded knight, Sansjoy in her arms. She then removed his arms, and, showing to him all his wounds implored him with prayers and praises, to revive his life, if the life of an utterly ruined person could be revived through balms, or oils, or herbs or any charms that he knew.

The reply of Aesculapius to Night.

42. 'Ah Dame' (quoth he), 'thou temptest me in vaine,
To dare the thing, which daily yet I *rew*[1],
And the old cause of my continued paine
With like attempt to like end to renew.
Is not enough, that, thrust from heaven *dew*[2],
Here endlesse *penaunce*[3] for one fault I pay,
But that redoubled crime with vengeaunce new
Thou biddest me to *eeke*[4] ? Can night *defray*[5]
The wrath of thundering Jove, that rules both night and day ?'

1. repent. 2. due to me. 3. torment, 4. increase. 5. pay the price of ; appease.

Night prevails upon him.

43. 'Not so' (quoth she), 'but, *sith*[1] that heavens king
From hope of heaven hath thee excluded quight,
Why fearest thou, that canst not hope for *thing*[2] ;
And fearest not that more thee hurten might,
Now in the power of everlasting Night ?
Goe to then, O thou far renowned sonne
Of great Apollo ! shew thy famous might
In medicine, that *els*[3] hath to thee wonne
Great pains, and greater praise, both *never to be donne.*[4]'

1. since. 2. anything. 3. before ; already. 4. never to be ended ; eternal.

Aesculapius lays healing medicines on Sansjoy's wounds. Night returns, leaving Sansjoy in the physician's care.

44. Her words prevailed : And then the learned *leach*[1]
His cunning hand gan to his wounds to lay,
And all things else the which his art did teach :
Which having seene, from thence arose away
The mother of dredd darknesse, and let stay
Aveugles sonne[2] there in the leaches *cure*[3] ;
And, backe retourning, tooke her wonted way
To ronne her timely race, whilst *Phoebus*[4] pure
In westerne waves his weary *wagon*[5] did *recure*[6].

1. surgeon; physician. 2. Sansjoy. 3. care. 4. the Sun-god. 5. chariot. 6. recover, refresh.

Duessa, on her return to the palace of Lucifera, finds the Knight of the Redcross departed.

45. The false Duessa, leaving *noyous*[1] Night,
Returnd to stately pallace of Dame Pryde :
Where when she came, she found the Faery Knight,
Departed thence ; *albee*[2], his woundes wyde
Not thoroughly heald, unready were to ryde,
Good cause he had to hasten thence away ;
For on a day his wary Dwarfe had spyde
Where in a dongeon deepe huge nombers lay
Of *caytive*[3] wretched *thralls*[4], that wayled night and day :

1. noxious, troublesome. 2. although. 3. base. 4. slaves.

The Knight had left her palace in haste, because his Dwarf had informed him of a dark dungeon full of wretched captives.

46. A *rueful*[1] sight as could be seene with eie ;
Of whom he learned had in secret wise
The hidden cause of their captivitie ;
How *mortgaging*[2] their lives to *Covetise*[3],
Through wastfull Pride and wanton *Riotise*[4],
They were by law of that proud Tyrannesse,
Provokt with Wrath and Envyes false *surmise*[5],
Condemned to that Dongeon mercilesse,
Where they should live in wo, and dye in wretchednesse.

1. piteous. 2. pledging ; selling. 3. Covetousness, Greed. 4. Riotousness ; lawless life. 5. suspicion.

42. Aesculapius, addressing Night as a Mother, said to her that she tempted him in vain to do the same kind of thing which, having done once, he had ever been repenting. He said that he could not dare to revive the old cause of his continuous pains by repeating the same fault to bring about the same consequence again. He asked her whether it was not enough that he, expelled from heaven, suffered that endless torment for one fault, that she asked him to increase his crime by repeating it again to earn new vengeance of Jupiter. He further asked her whether she could pay the price of the wrath of thundering Jove, that ruled both night and day.

43. Knight replied to Aesculapius that it was not as he imagined ; for, since Jupiter, the king of heaven, had expelled him from heaven for ever, there should be no cause of fear for any greater misery ; besides, he should have a great fear of her, the everlasting Night, in whose power he was, and who could do him a greater harm. She asked him, calling him the far-famed son of great Apollo, to be up and show his famous skill in medicine, that had already gained for him great praise and great pains, both of which are everlasting.

44. Night's words had power over Aesculapius, who began to ransack Sansjoy's wounds with his skilful hands and use all the healing medicines that he had learnt. Seeing this, Night, the mother of dreadful darkness arose, leaving Sansjoy in that physician's care, and went back to resume her accustomed journey of the time of night, while the bright Sun-god yet lay in the western ocean, refreshing himself and the horses of his chariot.

45. False Duessa, leaving troublesome Night, returned to the splendid palace of Lucifera. Arriving here, she found the Knight of the Redcross departed ; although, because of his wide wounds, not yet quite healed up, he was unable to ride his horse. He had left that palace in haste on a sound cause; for his careful Dwarf had noticed, lying in a deep dungeon, a large number of base-looking, miserable slaves that lamented day and night.

46. It was a piteous sight that could be seen with eyes ; and from the captives he had learnt in secret the hidden cause of their captivity. He knew from them how they, making themselves slaves of Covetousness, through their consuming pride and unrestrained riotousness, had provoked the wrath and suspicious envy of that proud, tyrannical Lucifera who, by her command, had condemned them mercilessly to that dark dungeon, where they were to live in grief, and die in distress.

Some of these captives named and described.

47. There was that great proud *king of Babylon*,[1]
That would compell all nations to adore,
And him as onely God to call upon;
Till, through celestiall doome thrown out of dore,
Into an Oxe he was transformd of yore.
There also was king *Croesus*,[2] that *enhaunst*[3]
His hart too high through his great richesse store;
And proud Antiochus, the which *advaunst*[4]
His cursed hand gainst God, and on his altares *dauns*.[5]

1. Nebuchadnezzar. 2. the last King of Lydia. 3. raised. 4. raised. 5. insulted.

48. And then long time before, great *Nimrod*[1] was
That first the world with sword and fire *warrayd*[2];
And after him old *Ninus*[3] far did pass
In princely pomp, of all the world obayd.
There also was *that mightie Monarch*[4] layd
Low under all, yet above all in pride,
That name of *native*[5] syre did fowle upbrayd,
And would as *Ammons*[6] sonne be magnifide,
Till, scornd of God and man, a *shamefull death*[7] he dide.

1. King of Babylonia, the builder of the Tower of Babel. 2. laid waste 3. founder of the empire of Nineveh. 4. Alexander the Great. 5. natural. 6. Ammon, the god of the Heathens. 7. Alexander died of poison, according to Plutarch; or of excessive drink, according to Arrian & Diodorus.

49. All these together in one heape were throwne,
Like carkases of beastes in butchers stall.
And in another corner wide strowne
The Antique ruins of the Romanes fall:
Great Romulus, the Grandsyre of them all;
Proud Tarquin, and too lordly Lentulus;
Stout Scipio, and stubborne Hanniball;
Ambitious Sylla, and sterne Marius;
High Caesar, great Pompey, and fires Antonius.

50. Amongst these mightie men were wemen mixt,
Proud wemen, vaine, forgetfull of their *yoke*[1]:
The bold *Semiramis*[2], whose sides transfixt
With sonnes own blade her fowle reproches spoke:
Fayre *Sthenoboea*[3], that her selfe did choke
With wilfull chord for wanting of her will;
High minded *Cleopatra*[4], that with stroke
Of Aspes sting her selfe did stoutly kill;
And thousands *moe*[5] the like that did that dongeon fill.

1. duty. 2. a mythical queen of Assyria. 3. wife of Proetus, who killed herself by drinking hemlock on being slighted by Bellerophon. 4. Queen of Egypt. 5. more.

51. Besides the endlesse *routes*[1] of wretched thralles,
Which thither were assembled day by day
From all the world, after their wofull falles,
Through wicked pride and *wasted welthes decay*[2].
But most of all, which in that dongeon lay,
Fell from high Princes courtes, or Ladies bowres,
Where they in ydle pomp, or wanton play,
Consumed had their goods and thriftlesse howres,
And lastly thrown themselves into these heavy *stowres*[3].

1. crowds. 2. ruin brought on by wasted wealth. 3 miserable state.

47. Among these captives was Nebuchadnezza, the mighty king of Babylon, that desired to compel all nations to worship him alone as the only God ; for this Heaven's wrath tell upon him and he was changed long ago into an Ox. Here was also Croesus, that last king of Lydia, who had shown Solon all his wealth and ask ed him in his pride of his wealth whom he thought to be the happiest man. Ther was also Antiochus, King of Syria, who had captured Jerusalem, and, building ane idol altar upon God's altar, had slain swine upon it, and thus desecrated the holy altar of the Lord.

48. And in this dungeon, long before these, was kept mighty Nimrod, King of Babylonia, that had in his time laid the world, waste with fire and sword. After him was thrown into this captivity Ninus, the founder of the empire of Nineveh, who far excelled Nimrod, and was obeyed by the whole world. There was that mighty emperor, Alexander the Great, who was put here in the most wretched condition, though he was, in his day of glory, so proud that he scorned the name of his natural father and thought of magnifying his greatness by calling himself the son of Ammon. For this, he was hated both by God and man and met a shameful death.

49. All these were thrown together in one heap, like the dead bodies of beasts in a slaughter-house. In another corner were thrown scattered the fallen powers of ancient Rome : Great Romulus, the ancestor of the Romans, who was murdered by the senators and whose body was mangled ; proud Tarquinus, the last king of Rome, who died a miserable death in exile ; Lentulus, a member of one of the haughtiest patrician families of the gens Cornelia, who was strangled in the Capitoline prison ; Cornelius Scipio, the conqueror of Hannibal, who, being accused of peculation, quitted Rome to die in a foreign country ; unyielding Hannibal, who took poison to avoid falling into the hands of the Romans ; Cornelius Sylla, the Dictator, who died a loathsome death, as the result of the drunkenness and depravity ; Marius, who was elected seven times the consul of Rome, but who had to fly for his life on the success of his rival, Sylla ; Julius Caesar, the great Emperor of Rome, who was assassinated by some of his conspiring Senators ; Magnus Pompey, who was murdered when he landed in Egypt in his flight after the battle of Pharsalia (B.C. 48), and Macus Antonius, who had avenged the murder of Julius Caesar, but who killed himself by committing suicide in Egypt (B.C. 30).

50. Among these men were mixed women, proud, vain and forgetful of their duty. There was Queen Semiramis, the murderess of her husband, Ninus ; whose sides, for this murder, were pierced by her own son with a sword. There was Sthene-boea, wife of Proetus, who strangled herself with a cord on being slighted by Belle-rophon. And among these was also proud Cleopatra, that killed herself bravely with the sting of venomous wasps. And there were thousands of others of the same sort filling that dark dungeon.

51. In addition to these, there were crowds of wretched slaves which flocked here each day coming from the whole world, after ruining themselves completely through their wicked pride and wasteful squandering away of their wealth. But most of all, among these captives that lay in that dúngeon, were those noblemen who had brought themselves to disgrace in the courts of great Princes or in the chambers of Ladies, where they had wasted away their wealth and life in vain display, or riotous living ; and, through this, had brought themselves to that miserable state.

The Knight of Redcross takes his flight.

52. Whose case when as the *carefull*[1] Dwarfe had tould,
And made *ensample*[2] of their mournfull sight
Unto his Maister, he no lenger would
There dwell in perill of like painefull *plight*[3],
But earely rose ; and, ere that dawning light,
Discovered had the world to heaven wyde,
He by a *privy Posterne*[4] tooke his flight,
That of no envious eyes he *mote*[5] be spyde ;
For, doubtlesse, death *ensewd*[6] if any him decryde.

1. sorrowful. 2. warning. 3. condition. 4. private, 5. might. 6. would have resulted.

53. Scarse could he footing find in that fowle way,
For many corses, like a great *Lay-stall*[1],
Of murdered men, which therein *strowed*[2] lay
Without *remorse*[3] or decent funerall ;
Which al through that great Princesse pride did fall,
And came to shamefull end. And them besyde,
Forth ryding underneath the castell wall,
A *Donghill*[4] of dead carcases he spyde ;
The dreadfull spectacle of that sad house of Pryde.

1. dung-heap ; refuse-heap. 2. scattered. 3. pity. 4. a filthy heap

PARAPHRASE

52. When the Dwarf made report of their case and set the example of their miserable state as a warning, his master, the Knight of the Redcross, resolved not to stay there in peril any longer, but rose early ; and, before the light of the dawn had illumined the world under the wide heaven, he took his flight by a private back door, so that he might not be observed by any envious eyes ; for death might have surely come to them, if any had seen them flying.

53. All along that evil passage, the Knight of the Redcross hardly found place to keep his foot ; for there lay scattered thickly, like refuse or dung, corpses of murdered men, for whom there was none to show pity or perform due funeral rites. All these had met a shameful end through the pride of that great Princess, Lady Lucifera. And besides these, the Knight of the Redcross saw, gathered in a heap beneath the wall of the castle, thousands of other carcases. Such was the horrible sight of that house of Pride.

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